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RED RIBBON FOR MR. WILDENSTEIN

France Honors New York Art Dealer
for Part He Played in War in Found-
ing the Alsace-Lorraine Association

Mr. Felix Wildenstein, New York art dealer, was a delighted but a surprised man the other night when, at a dinner at the home of Mr. Albert Blum, in this city, the former Premier of France, M. Viviani, turned to him and pinned on his coat the red ribbon of the Legion of Honor, conferred by the French government. This action was entirely unexpected, not the least hint of it having reached Mr. Wildenstein.



Felix Wildenstein

The conferring of this much prized decoration was in recognition of Mr. Wildenstein's services during the war, and especially his activities in relation to the Alsace-Lorraine Association of America, of which he was secretary and one of the founders. This organization performed work of inestimable value and helped to solve many knotty problems both for America and for France.

When the war broke out Alsace-Lorraine, of course, was a part of Germany, and when the United States entered the conflict all un-naturalized persons from that section technically were "enemy aliens." The problem was a delicate and intricate one, but the Alsace-Lorraine Association solved it. Its investigators ascertained who among the thousands of natives of Alsace-Lorraine in America were entitled to the protection of France, and to these it issued cards. Those who were at heart and by birth Germans were catalogued for the benefit of the American government.

The house of Wildenstein & Co. was founded in Paris by Nathan Wildenstein about forty-five years ago. It specializes in old paintings and works of art, especially of the French schools. The New York branch was opened about twenty years ago.

The firm sold the first important Eighteenth Century French pictures to the Metropolitan Museum of Art—a Nattier and a Largilliere—and since then has contributed to the building up of French representation in museums and in many private collections, both in America and France, among them the Altman collection of New York and the Rothschild and Rodolphe Kann collections of Paris. It has also sold many important pictures of other schools, as well as notable works of art, including rare tapestries and Eighteenth Century French furniture.

The house has recently begun the exhibition of contemporary American and European art.

Massachusetts Automobilists at War with Hideous Billboards

Massachusetts automobilists have started a war on billboards, which is to take the form of a boycott against the manufacturers and merchants who make the countryside hideous. The following pledge is being circulated:

"We, the undersigned, announce our intention, so far as is practicable, to patronize manufacturers and merchants who do not violate our countryside with billboard advertisement. We believe that whosoever advertises considerably, without trespassing on the rights of others, should be encouraged. To that end we request public-spirited manufacturers and merchants, who do not employ billboards, to state this fact clearly at the foot of their magazine, newspaper and other advertisements, and we the signers of this paper will try in every way possible to patronize and support them."

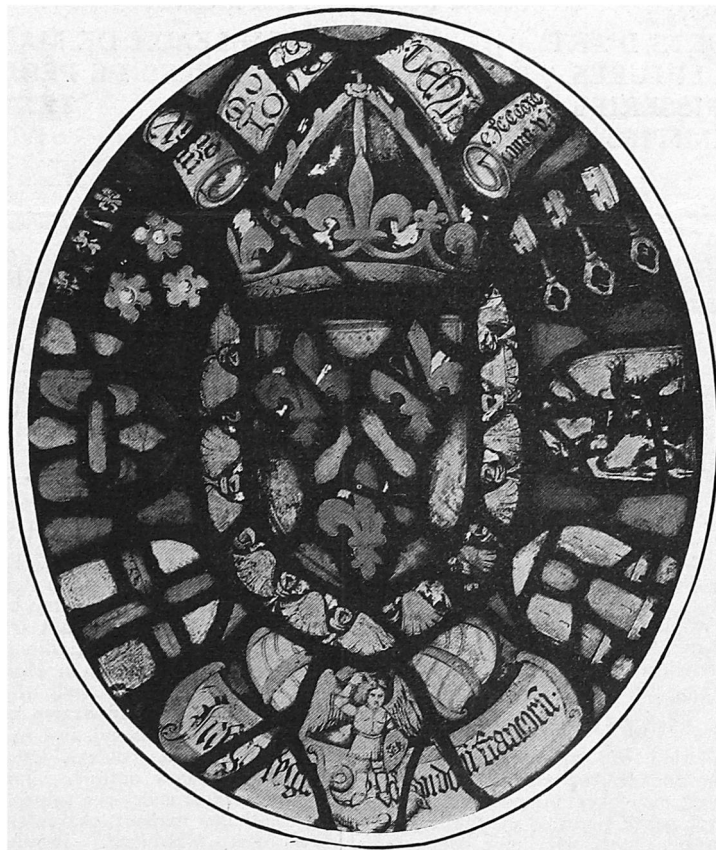
The pledges are to be returned on or before August 1 to P. O. Box 106, Fairhaven, Mass.

The statement which accompanies the pledge says: "Billboards have made the country roadsides of Massachusetts hideous. Legislation has failed so far to abate the nuisance. Such advertisement will stop only when it has been rendered unprofitable. The sole avenue of profit for these boards is the continued patronage of the very people who object to them most strongly. They are designed with the one purpose of appealing to the automobilist. Nothing but the thoughtlessness of the automobilist has supported them in the past."

Important Bequest for Zurich

ZURICH.—A handsome collection of French pictures, including works by Géricault, Delacroix, Daumier, Cézanne, Toulouse-Lautrec and Renoir, has been left to the museum of Zurich by the late Hans Schuler.

"If It's Art, It's in The Art News"



STAINED GLASS PANEL (1490), COMMEMORATING ANNE
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TRAP FOR CRITICS LAID IN LONDON

Exhibition Will be Held with Artists' Names Kept Secret, to See How the Writers Will Behave Toward Favorites

LONDON.—Without cherishing any particular feelings of distrust towards critics in general, one has yet an occasional lurking doubt as to the sincerity of the appreciation which certain of them entertain towards the various exponents of new movements in art. One sometimes wonders in what spirit they would consider their work, were it not already labeled, as it were, with names of more or less distinction.

The depth of their sentiments is, however, soon to be put to the actual test. On May 20 there will open at the Grosvenor Gallery an exhibition organized on quite novel lines. Pictures of merit of various types and schools will be hung without names of the artists concerned being catalogued (presumably the pictures themselves will be likewise unsigned), and it will be the critics' task to appraise and appreciate without preconceived valuation of the authors' standing to aid in the puzzle.

Great indeed will be the rejoicing among the initiated when the criticisms appear! Maybe the critics will take umbrage and refuse to be party to the venture; indeed, it would not be surprising should it lead to an actual strike among the fraternity, for the eyes of the art world will be upon them and distressing indeed will be the penalty should they go far astray.

The idea originates with the Burlington Magazine and the organization of the scheme will be administered by it. The names of the artists concerned will be published after the exhibition has been open for some little time.

In connection with this idea one is reminded of a cruel joke played years ago upon one of the critics, just about the time when Futurism was coming into its own. The critic had swerved from ridicule to a quite enthusiastic praise, yet the élite of Chelsea doubted whether he possessed even a rudimentary knowledge of what the Futurist artist was aiming at. So they invited him to dinner and after the feast drew aside a hanging from the wall facing him, and displayed to his view a number of "spoof" paintings, on which they invited his opinion.

The poor man made a speech in which he lauded the new phase in art. It was not until afterwards that he discovered the hoax. They say he has never been the same man since.

—L. G. S.

OMAHA TO HAVE \$5,000,000 MUSEUM

Nebraska Legislature Aids in Acquisition of Two Blocks of Land to Be Used as Site for the Joslyn Art Memorial

OMAHA.—This city is to have a \$5,000,000 art institute, the gift of Mrs. Sarah Joslyn as a memorial for her husband, the late George A. Joslyn, who was one of Omaha's pioneer financiers.

Practically all of two city blocks, between Dodge street and Capitol avenue, from Twenty-second to Twenty-fourth streets not far from the business district, have been purchased. It is announced that there will be a large art institute and school, perhaps a group of buildings. At least two large auditoriums are planned, one to house a fine pipe organ where daily concerts will be given.

Unusual interest attaches to the purchase of the ground, for, in order to buy the last two lots, it has been necessary to have a special bill passed by the legislature condemning them. Having two tiny houses on them, \$75,000 was asked, although the real estate board valuation was \$22,000, and \$44,000 was refused.

The home of Mr. and Mrs. Ward Burgess, in the same block, comprising several lots and a handsome residence, was bought for \$50,000. Mrs. Burgess is president of the Society of Fine Arts and donor of a fund of \$2,500 a year for an art director, while Mr. Burgess is on the board of the Friends of Art.—L. M. M.

Toulouse-Lautrec Exhibition Planned

The Museum of French Art, No. 599 Fifth avenue, announces that it will open next November a loan exhibition of the work of Toulouse-Lautrec, which will reveal the full range of his remarkable talent. The display is being collected in this country and in France.

Brings Cuban Patriot's Statue

Stephen Betencourt, Cuban sculptor, reached New York this week on his way from Spain with a finished bronze statue of the patriot Manuel Ramon Silva, which the city of Camaguey sent him to Barcelona to make.

An Apology to Friends

Several orders for copies of the last issue of THE AMERICAN ART NEWS could not be filled because not enough were printed. Increase in circulation, which has been beyond expectation, has made it difficult to estimate the number of copies needed, but the management will try not to miscalculate again.

DIVINE ART OF OLD CHINA SHOWN

Loan Exhibition of Paintings Reveals
Spiritual Post-Impressionism—Other
Displays in the New York Galleries

In the loan exhibition of old Chinese paintings organized by the China Society for the benefit of the Chinese famine relief, now being held at the Bourgeois Galleries, 668 Fifth avenue, one of the works, dating to the Sung era (960-1213 A. D.), bears the title "Philosophers Admiring Nature." Three of these sages are seated, in rapt meditation, motionless, by the side of the river, while mountains and mists stretch away in the distance.

What these philosophers are doing is exactly what the old painters of China did. For weeks and months and years they would contemplate a scene, without attempting to paint it, letting its spiritual elements impress themselves on their consciousness. Then, when they felt that their souls were filled with the subject, they went to their homes and put their feelings on silk cloth. They did not try to represent the visual aspect of things; they sought to put down the spiritual essentials that conveyed the essence of nature. What they did was absolute Post-Impressionism, and these old landscapes are among the finest things in all art. Their influence on the occident in the last fifty years has been profound. The present exhibition, provided by the generosity of American collectors, besides the rare aesthetic treat it affords, is invaluable from an educational standpoint.

Some of these masterpieces are worth contemplating for hours. Such a one is "Landscape" by Wang-Wei, of the Tang dynasty (618-960 A. D.) a large composition of towering mountain forms. Another is the superbly beautiful and spiritual "The Dawn—the Creation of the Day," painted by Mi-Yue-Ren, of the Sung era, and dated "the 8th year of Hsui Hsing, 3d moon, 2nd day" (1138 A. D.), in which form is represented as resolving itself out of vapor and darkness. "Tree and Rapids" (Yuan dynasty), in which is nothing but essentials, is poignantly cold, bleak but beautiful. "Winter Prunus and Blue Magpies," by Lu Chi of the Ming period (1368-1644), is filled with beauty and spirit.

The dollar it costs to see this exhibition is money well spent in two ways. —P. B.

Biddle's Tahitian Paintings

It is unfortunate for George Biddle that he follows in the footsteps of Gauguin and thus inescapably challenges comparison with that great master of the moderns. Apt as is the American artist's design, and much as it may be admired in his finer examples, it comes as an anti-climax, which, though his art were warmer than it is, would yet leave some measure of disappointment in the beholder.

Gauguin had fire and genius and an intense individuality, and he sang a wild song that thrills mankind. His art was spontaneous, not labored. He painted what he painted because he had to, as a madman has to scream. There was nothing intellectual about him. With Biddle one feels that his pictures are the result of study; that he essayed a task and performed it. His fire is white fire, and his design appears to be the result of effort. His work is the eclecticism of the Post-Impressionist movement.

Twenty of Biddle's paintings are on view at the Kingore Gallery, 688 Fifth avenue. They are mainly subjects from Tahiti—Gauguin's Tahiti—where the artist passed nine months. In the full Post-Impressionist manner, the artist has made designs of the landscapes and the forms and features of the natives. Though the subjects smack of Gauguin, the technique is more that of Cézanne. There is much charm in these designs and much pure beauty, and they have rhythm both of color and of form. But they have these qualities just as poetry can have rhythm and charm without being great. It takes a Gauguin or a Byron to put in pigment or in words the thrill that lifts us out of our shoes. —P. B.

Miss Mason's Flower Paintings

When the decorators and architects started the fashion in this country for old French and Flemish flower paintings, they were wiser than they knew. They didn't stop to think that there were not enough of these antique pictures in the world to fill one-tenth part of the demand a real vogue was likely to call forth. But they started the vogue, anyway, and the vogue necessarily had to adapt itself to circumstances. The public found that, whereas the work of the old Flemish and French artists was very rich and beautiful, the flower paintings of modern Americans were also very beautiful and even more appropriate for American homes. And the vogue, in its new form, keeps growing.

The most enjoyable exhibition of modern flower paintings that New York has yet seen

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is now being held at the Little Gallery, 4 East Forty-eighth street, where Maud M. Mason is showing a series of twenty-one. The display is unique, inasmuch as the pictures are given the settings they would have in a home. For instance, the gorgeous and rich subject called "A Decoration" is placed over a library table; "Study in Blue" is shown over an Italian credence, and "Red and Gold" occupies a place over another credence on which is placed, in perfect accord, a setting of blue ceramics. Two others are posed at either side of an antique sideboard. Textile backgrounds are provided on the walls for still other subjects.

Perhaps the most enjoyable of all these decorations is the refined and delicious "Cosmos and Corn Flowers," although some might prefer the exquisite arrangement of "Miss Lingard," a white pfox theme. —P. B.

A Combined Theobald Exhibition

At the Ethel A. Reeves Studio, Inc., No. 17 East Forty-ninth street, Elizabeth Sturtevant Theobald and Samuel A. Theobald are holding a joint exhibition of paintings and sculpture. Mrs. Theobald's sixteen small works are interesting in composition and show sincerity. Her portrait medallion of Mrs. Malcolm G. Chace is distinguished and graceful; "Suck-o-Thumb," a charming bronze of a baby, is charmingly original; "The Mother" has refined sentiment, and "Beggars near Jerusalem," evidences truth and action.

Mr. Theobald's landscapes are realistic and show good taste in choice of subject. His color is clear and clean and he draws with no uncertainty. "Grey Day, Great Island," has interesting design and good atmospheric qualities, "November Twilight" is a poetical rendition of the season, and "The Willows, Spring Morning," is appealing from the beautiful color combinations it contains. All of the pictures have been framed by the artist and toned to make them complement his color. —L. M.

More Landscapes by Carrigan

William L. Carrigan, who is well remembered by New York art lovers for his delightful exhibition of poetical and tonal paintings held at the Ferargil Galleries, No. 607 Fifth avenue, last year, when he showed mainly European subjects, among the best of which were his fanciful Irish themes, is again at these galleries with a group of some twenty-five paintings, water colors and drawings. The present display is composed entirely of American landscapes, painted about the summer home at Falls Village, N.Y., of his friend and early teacher, Emil Carlsen. Mr. Carrigan is a subtle painter

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er who, with decided control of color and a sincere knowledge of drawing and composition, achieves depth and quality that place his work with that of our best Americans.

"March Storm," reminiscent of S. Alden Weir, whose pupil he was, is yet individual in expression and shows unlimited research. No trace of effort is noted in his "Cedars at Sunset," with its fine sweep of graded hillside and soft, alluring tones that blend harmoniously into the well-drawn trees. "August Fields," fresh in rich greens, with varying tonal gradations, is an able accomplishment and "A Recitation," a woodland scene in which figures have been introduced, is decidedly poetical.

At these galleries also a group of small sculptures by Laura Garden Fraser is decidedly attractive. "Winkin, Blynkin and Nod" is appealing; "General Pershing," seated on a horse, is well modeled, and "Catch as Catch Can" is good in action. —L. M.

The Art of Dorothea Dreier

The exhibition of paintings by Dorothea Dreier at the Societe Anonyme, 19 East Forty-seventh street, provokes mixed feelings. In a set of Dutch genre pictures, she challenges the work of those painters who have depicted the contented if cloddy Dutch peasant and has presented a miserable, contorted, worked-to-death breed. She inspires gratitude for this escape from the great "modern Dutch" platitude, but at the same time her color is as drab and uninteresting as anything that the Israel school presents—probably more so.

Her New York pictures are much more interesting. With rough vigor and plenty of color she had set down her impressions of Manhattan's by-streets—not her show places—and we are thankful for her fresh and individualistic viewpoint. However, it is in a pure landscape, a view across the Hudson River from under the trees of Riverdale, that she appears at her best. This is a thrilling work, both as to color and composition. Many more of the same sort would not be enough. —P. B.

Old Stained Glass on View

Ever since the extraordinary sale of the Lawrence collection of mediaeval stained glass, at which one of the specimens brought more than \$70,000, interest has been spurred in this branch of ancient art. The firm of Kippis, Ltd., 671 Lexington avenue, which assisted Mr. Lawrence in forming part of his collection, is now holding an exhibition of more than four hundred specimens, that has rare aesthetic as well as educational interest.

The destruction of old stained glass in the war had much to do with the quickening of interest in this country, not only among collectors but among home builders, who find it suitable for decorating windows. It is also being used for memorials in churches.

The specimens in the present exhibition cover the fifteenth, sixteenth and seventeenth centuries in heraldic and religious subjects, and comprehend English, French, Italian, Flemish and Swiss examples. One of the outstanding features is a panel dated 1490, reproduced in this issue of THE ART NEWS, which commemorates

the marriage of Anne of Brittany, then 14 years old, with Charles VIII of France, and is the work of the famous Nicolas Desangives (1462-1541). It bears the arms of the capitals of six French provinces and the royal motto, "Mont joye Saint Denis."

A rare Swiss specimen, robust in style, represents the arms of Kybourg, the oldest castle in Helvetia. Another extraordinarily beautiful Swiss piece is "The Meal in the Open," a Renaissance work by Mueller, dated 1671. —P. B.

Modern Dutch Art Shown

The Lowenbein Gallery, 57 East 59th street, is showing a collection of modern Dutch paintings, brought to this country by Mr. William Davis. The most important artist represented in Herbert van der Poll, who is reputed to be the best animal painter in Holland. He has evidently made serious study of panthers, bears, tigers, lions, etc., and draws and paints them with accuracy of detail, not in the manner of the early Dutch painters, but with precision and sharpness of outline. Jan de Boer had painted several under-sea subjects in the French Impressionist manner, characterized by the dull gray light of Holland. Jacques de Vries and Marie van der Voort are the other exhibitors. —L. M.

"Good Injun" But Bad "Paleface"

It seems a pity that Julius Rolshoven did not stick to the Indian subjects that first gained him a measure of fame. They were picturesque and colorful and yielded a popular sort of enjoyment. But now he has turned to portraiture, which, judging by the exhibition now being held at the Reinhardt Galleries, 606 Fifth avenue, will not sustain what reputation he now has.

If Rolshoven were a Modernist one could attribute some of his crude modelling and garish color to premeditated (if misguided) design, but he is not. Therefore such incidents as the hand and arm of the Contessa Dorsey, and the green-gray flesh tones of the Contessa Robilant, are merely set down to bad art without any circumlocution. His portrait of Frederick Gates is stiff and stilted. The representation of Mrs. Louis Kamper is a little better, retaining some of the charm of the old French design that must have influenced the artist. Mr. Rolshoven is decidedly better when he essays to portray an interior, such as the "Castello del Diavolo." —P. B.

Newton's Exquisite Landscapes

There is freshness and splendid virtuosity of color in the series of landscapes by Francis Newton at the Wildenstein Galleries. He has chosen some extremely picturesque themes, out of which it would have been easy to evolve something spectacular and common, but Mr. Newton's subtle and refined color sense caused him to avoid this result and led him to organize designs of exquisite charm.

In "Fern Lake," one of a Rocky Mountain series, the artist has set down a design of precious blues and greens, broken and shaped by gray-mauve mists. "Sheep Lake and Horse-shoe Valley" is an airy ebullition of color. In

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Art by Pissarro's Granddaughter

Etchings by Orovida Pissarro and drawings and lithographs by Marie Laurencin are on view at the Weyhe Gallery. The former is a granddaughter of the famous Impressionist, Camille Pissarro. She began drawing and cutting on wood at an early age. The very remarkable etchings of animals, tigers, deer, pythons and rabbits shown in the exhibition were done when she was about 22 years old.

Marie Laurencin is a well-known artist of the Independent group in Paris. Her style is typically French and notable for the sensitivity of her drawing. —L. M.

Viennese Interiors in Exhibition

The Hanfstaengl Galleries, No. 153 West Fifty-seventh street, are showing a collection of interiors of Viennese palaces by Elizabeth Weber-Fueloep. They are done in the old-fashioned manner, with extraordinary attention to detail. In "The Mirror Room of the Empress Theresa," the red figured carpet is worked out in texture and pattern with remarkable patience and a ray of sunlight, as it touches the furniture and floor, is unmistakably accurate. In "Dining Room, Palace Dublhoff," every design on the china, pictures and furniture is carefully detailed. "Music Room, Palace Dublhoff," shows the satiny gloss of the mahogany furniture, the gold of the picture frames and the subjects of the pictures painstakingly copied, and glass and rugs finely recorded. There is a landscape, "Archway of Courtyard," which gives a realistic effect of sunlight and flowers, although it lacks atmosphere. —L. M.

Old Ship Models on Display

Historical interest predominates in the first annual exhibition of the Ship Model Society, at the Fine Arts Building, No. 215 West Fifty-seventh street, but the art that characterizes many of the prints of ships dating back to olden times in England, France and America is not an inconsiderable factor. Some of the members of the society, of which Franklin D. Roosevelt, Irving Wiles, Clarkson A. Collins,

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Jr., and Henry B. Culver are officers, have taken infinite pains and time to execute models which, because of long study of old books and prints, are assuredly accurate. Mr. Culver has just completed a model of the "Sovereign of the Seas," of the time of King James. Joseph Lincoln, the author, is the owner of a fine model of his father's last ship.

Most of the models shown, however, are antique, being done for ship owners by their designers, or by prisoners of war, in the Napoleonic conflicts, to amuse themselves.

—L. M.

Group Display at Powell Gallery

A group of fifteen artists, some of them qualified painters and others decidedly promising, are holding an exhibition at the Powell Galleries, No. 117 West Fifty-seventh street. Among the best known of the exhibitors are Robert Nisbit, whose "Lingering Summer" has good color and pleasant sentiment. Gladys Lee Wiles shows much sincerity in "The Little Girl Next Door" and "Enchantment." Frederick Detwiller is strong and personal in a group of landscapes. Emma F. Colby displays fine color sense and refinement in figures and landscapes. Ann Crane shows one of her interesting winter subjects, "By the River." Antoinette Dwight expresses imagination and feeling in California scenes and genres. H. E. Ogden Campbell is interesting in a collection of portraits.

Other exhibitors are Alice M. Belville, Ruth Payne Burgess, Francis S. Dixon, Emeline Abbey Dunn and Rose Krackova. Two sculptors add interest to the group, Oscar H. De Boyedon and Joseph M. Kratina. —L. M.

Portraits by Ellen Emmet Rand

After several years' absence from the exhibition field, Ellen Emmet Rand has returned with a collection of portraits which she is showing at the Durand-Ruel Galleries, No. 12 East Fifty-seventh street, through April 30. She has long been known as a sincere painter with an honest determination to portray character and a talent for getting a likeness, and the present exhibition bears out her reputation. It is solid work—conservative, yet strong.

"Mrs. Archibald Russell Peabody," evidently one of the artist's earlier works, is reminiscent of Manet; it has depth and good expression. "Mrs. I. Kent Fulton," with easy flowing color and apt arrangement, is life-like and convincing. "Marguerite," a young girl in a white gown seated in graceful pose on an old-fashioned sofa, is an admirable accomplishment. "Lois," in yellow chiffon, seated at a piano, with flowers and pictures in the design, is also an interesting work.

Rochester, N. Y.

This town has an art movement that might arouse the envy of many a larger city. Under the auspices of the Rockford Art Guild a series of exhibitions have been shown throughout the year in the beautiful Belle Ke'th gallery. This gallery was built for the guild and is used for their lectures and social gatherings as well as exhibitions.

There is a studio building adjoining in which are five splendidly lighted studios, where classes in the arts and crafts are held every day and three evenings a week. The class in sculpture and pottery is especially flourishing while the class in batik enlists the interest of some thirty Rockford women.

A "Friends of American Art" society has been formed as a department of the guild and contributions are made for the purpose of purchasing works for the permanent collection. The first two purchases are the "Princess of Madagascar" by Hovsep Pushman, and "The Russian Forest" by Leon Gaspard.

MISSOURI SPENDS \$400,000 FOR ART

Gigantic Commissions for Paintings and Sculptures Being Apportioned for New Capitol of the Commonwealth

JEFFERSON CITY, Mo.—The Decoration Commission for the new state capitol is considering plans for using the \$300,000 appropriation recently made by the legislature for mural and sculptural embellishment. This with the \$100,000 previously appropriated and contracted for, will virtually complete the adornment of the new building.

The commission is composed of Arthur Kocian and W. K. Bixby, of St. Louis; J. F. Dowling, of Kansas City; Prof. John Pickard, of the State University at Columbia, and Mrs. W. R. Painter of Jefferson City.

The last of the lunettes for the state historical museum, on the first floor of the east wing of the capitol, is now being put into place by Henry Reuterdahl, famous American marine artist, who painted it. The next painting to be installed probably will be the huge memorial war scene, 20x49 feet, which is being painted by Charles Hofbauer in a French Government studio. This will be placed in the rear of the house of representatives, above the spectators' gallery.

One of the first decorative undertakings under the new appropriation will be a series of lunettes and ceiling decorations for the industrial museum. These will represent industrial scenes in Missouri.

Reuterdahl's painting is based on the incident during the recent war when Capt. Taussig, American naval officer, who was asked by the British how much time it would require for his destroyers to get ready to chase submarines, said, "We are ready now." The picture shows destroyers conveying troops with a destroyer firing at a submarine. The artist was a lieutenant commander in the war.

The eight lunettes in the historical museum were all painted by noted Americans; several of them Missourians, who did the work for less than their usual price. Five cost \$2,000 each, one \$2,500, and another \$3,500.

Word has been received from London that Brangwyn has started work on the pendentives. Each of these triangular pictures covers a space 48 feet wide at the top, 22 feet high, and 15 feet at the bottom. The commission considers that its greatest achievement was in getting Brangwyn, the most famous of living mural artists, to paint these four enormous canvases, as well as the huge eye of the dome, for about \$31,250, or less than half of what he has received for much smaller pictures.

The pendentives will represent four periods in Missouri history, the colonial, the time leading up to the Civil War, and culminating in an "Imperial Missouri."

The two mural paintings already placed in the senate chamber, one depicting Senator Thomas H. Renton making his famous speech on the Pacific Railroad in the old St. Louis Courthouse, and the other showing President Jefferson receiving the Lewis and Clarke expedition at the door of the White House, which were painted by Richard E. Miller, St. Louisian, cost \$6,000 each.

The commission had a balance of about \$9,000 left from the original \$100,000 appropriation. It is expected that out of the \$300,000 some sculptural decoration will be provided. There are several places for these on the legislative floor, and four small rotundas for sculptural groups. There are also places for large sculptural groups outside the main entrance.

Thieves Broke Up Napoleon Relics

MILAN.—Valuable works of art in precious metals and stones reminiscent of Napoleon and Prince Murat were recently stolen from the Museum at Bologna; the thieves were apprehended in Milan and the objects recovered, the metals having been broken in bits to be melted.

Mr. Montross Regaining His Health

Mr. N. E. Montross, of the Montross Gallery, has gone to Atlantic City, where he will spend two weeks recuperating from an illness.

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GERMANY TO USE ART IN CONQUEST

Gives Sacred Precincts of Academy Over to Crafts Show to Aid in Regaining for Republic the Markets of the World

BERLIN.—The classical rooms in the Academy of Art, which up to the present time were sacred to pure art, are now devoted for the first time to "arts and crafts." The reason for the innovation is that Germany is convinced that only through the unity of capable artists with industry can she achieve her former prominent position in the world's market. It is a sign of the times. Fashion is not more of a luxury for us, but has become a necessity of trade, and through this is allied with politics and affects the wealth of the whole people.

This "arts and crafts" exhibition is based mainly on color and draws attention inevitably to the success of the German color industry. There are exhibits, for example, of samples of cotton, silk, art-silk, paper, dress material, etc., which are real "wash material" and unfadable. Cascades of every conceivable color are draped together in harmony, partly in material, partly in dresses, costumes, feathers, ribbons. Every accessory of an elegant lady is shown there—shoes and stockings, gloves and flowers, jewelry and lace.

On the latter special attention must be placed. The art lace of centuries gone by is reproduced in the work of the Silesian lace school.

The exhibition gains in its art aspect by arranging one room entirely with oil paintings of beautiful ladies by famous contemporary artists, and it is interesting to observe the different tastes of the artists.

The entire display shows a combination of taste and knowledge suitable for the requirements of the fashion industry, and the nation hopes that this association of art and trade will prove a blessing for both. —F. T.

Mc Cormack Buys Gainsborough and Hudson's "Marie Antoinette"

Word comes from London that John McCormack, the tenor, has bought other art besides Romney's "Clavering Children," for which he paid 5,000 guineas at Christie's. Frank J. Clarke, acting as his agent, has purchased, from private sources, for more than £8,000, Gainsborough's "Duchess of Grafton," and for nearly £4,000 Houdon's marble bust of Marie Antoinette. All three will shortly be brought to New York.

The Gainsborough, when sold at Christie's in 1888, brought £1,018. The Houdon bust is only sixteen inches high, and therefore brought more than its weight in gold. It is from the Marquis of Hertford and the Sir John Murray Scott collections.

ATLANTA TO HAVE \$500,000 MUSEUM

First Unit, Now to be Erected, Will House Paintings and Sculpture and an Auditorium for Lectures

ATLANTA, Ga.—An art gallery is to be built in Atlanta at Piedmont Park, on the elevated spot next to the Piedmont Driving Club. The first unit, costing \$50,000, will be erected as soon as plans are drawn and accepted. Other units will be added as opportunity affords. The complete building will represent a cost probably of \$500,000.

It is through the efforts of the Atlanta Art Association that funds have been assured for the first unit, which will comprise a gallery for the display of pictures and sculpture and an auditorium where lectures will be given. Later an art school will be added, so that southern students can receive instruction here instead of having to go to eastern art centers.

R. L. Foreman, chairman of the executive committee of the Atlanta Art Association, and one of Atlanta's most prominent business men, has for years been a leader in the effort to secure for this city an art gallery.

"I believe too, that Atlanta is now ready for an art gallery," he says. "The reason the interest has not been larger is that our people have largely been denied the means of studying and appreciating art. There is a great dormant interest that only needs to be awakened. I would refer to our annual opera season to substantiate this. Time was when we were not a musical city; we went to opera for various reasons other than a love of music. But the novelty has long since worn off and yet people flock to opera year after year. The arts are all kindred, and the same thing will apply to painting and sculpture."

"If we had a museum it would be a tangible thing and would induce gifts and bequests."

"Twachtman, Cox, Brush" Among Candidates For Mural Painters

Mr. Charles R. Lamb, in a letter to THE ART NEWS, says that at the last meeting of the National Society of Mural Painters, of which he is acting president, there came up for membership in the society the following three names: Twachtman, Cox, Brush. Mr. Lamb adds:

"It seemed to me as if time had turned backward, for certainly much water has run under the bridge since the three brilliant artists of that name worked together as young men in this city. That the applicants for membership should be the sons of their distinguished fathers seems to indicate that, at last, it is preferable that a son should follow his father's profession and be an 'artist.'"

"Shall we not hope that America's future will show, as in other professions (notably the drama), the possibility of continuity of art in families, thus assuring that American traditions will be carried from generation to generation by names which have become household words?"

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Gorky Makes Bitter Attack on Bolshe-
 viki, Who Ruthlessly Destroy Art Prod-
 ucts of the Old Russian Regime

Maxim Gorky, writing in a recent number
 of the *Pravda* of Petrograd, makes a fervid
 and indignant attack on the vandalism of the
 Bolsheviks, who are ruthlessly destroying the
 old art of Russia. He says:

"The way in which objects are dealt with is
 the way of savages, who neither realise the
 utility nor have any feeling for the beauty of
 these objects—who do not even understand that
 they form part of the Republic's estate.

"It doesn't matter," says the savage from
 Samara, while breaking up a beautiful piece
 of furniture at Petrograd for his fire; 'it
 doesn't belong to us.' And another savage
 from Penza destroys things at Samara with
 the same excuse. This is what happens from

DISPUTES ORIGIN OF FAMOUS GROUP

Member of Academy Asserts "Fontaine
 de Diane" in Louvre Is Work of the
 Illustrious Cellini, Not of Goujon

PARIS.—A member of the Society of
 French antiquarians, M. Maurice Roy, made a
 statement, supported by ample data, at a recent
 session of the Académie, to the effect that the
 famous "Fontaine de Diane," hitherto attrib-
 uted to the French Renaissance sculptor Jean
 Goujon, was in reality, the work of Ben-
 venuto Cellini.

The director of the Louvre appears not to
 be disinclined to share this view, and in his
 own biography of Jean Goujon is anything but
 affirmative in connection with the beautiful
 statue which has been thought to represent
 Diane de Poitiers, the favorite of the French
 King Henri II. All that was known with
 any kind of certainty was that, like the group



"THE MYSTIC CRYSTAL"

By Nicolas S. Macson

one end of the country to the other. And then
 there is the other attitude, that of the stupid
 bluffers who say 'We shall do better' while
 they murder and destroy. These braggarts
 should understand that the day is not nigh
 when they will have the chance to improve
 upon the things that have already been made—
 those things which, since incalculable ages,
 have contributed to man's comfort and light-
 ened his hard labors.

"Without any regard and with the most re-
 volting cynicism, objects are spoilt and broken
 which are inestimably valuable in our homes
 and whose artistic, historic and didactic im-
 portance as models of crafts brings them into
 line with art. Thus one sees parcels sent into
 the provinces wrapped in the canvas of beau-
 tiful pictures, which have been torn out of their
 frames."

Sells 14 Pictures at Paris Show

Mr. Albert Gihon, an American artist who
 resides in France, recently held a very success-
 ful exhibition at the Paris galleries of M.
 Knoedler & Co. Fourteen works were sold,
 among them "Le Mont Saint Firmin," acquired
 by the French Government. Although among
 the younger painters, he appears to be rapidly
 coming to the front in France. His work is de-
 scribed as strongly individual, rich in color, and
 informed by a poetic and delicate sentiment.

described as the "Nympe de Fontainebleau"
 by Cellini, now also at the Louvre, it was one
 of the ornaments of the beautiful Chateau
 d'Anet which was built for Diane de Poitiers
 by order of the king.

M. Roy thinks the "Fontaine de Diane" was
 carried out during the reign of Francis I, who
 patronized Benvenuto Cellini and subsidised
 his workshop at Petit-Nesle. The dates are all
 perfectly concordant, of course, for Benvenuto
 Cellini lived from 1500 to 1571, and Diane de
 Poitiers from 1499 to 1566; Francis I from
 1494 to 1547, and his son Henri II from 1519
 to 1559.

Portrait of Charles IV of Spain

Turns Out to Be Work of Goya

MADRID.—A new Goya has come to light.
 It is a well-known portrait of Charles IV of
 Spain at the hospital of Compestello, whose
 authorship had not hitherto been identified, but
 which a Spanish art-critic, Senor Sanchez
 Rivera, proves, to general satisfaction, to be the
 work of the great Goya.

He came to this conclusion after long re-
 search in the archives of the neighborhood and,
 especially in the hospital itself, where he found,
 among other evidence, the painter's receipt for
 two thousand reals in payment for a portrait
 of the emperor, "as ordered by him for the

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grand and royal hospital of Santiago." The
 receipt is signed "Francisco de Goya" and
 dated March 7, 1790.

Baltimore

Another "find," consisting of several original
 engravings by Durer and Cranach, the younger,
 has been announced by Alon Bement, director
 of the Maryland Institute, as a result of fur-
 ther investigation of the Lucas collection of
 prints. The more this almost inexhaustible
 collection is examined the more valuable it ap-
 parently becomes. Mr. Bement said that, so
 far as he knew, the presence of the Durers
 and Cranachs was unsuspected. The "dis-
 covery" is of greater moment than that of
 the Whistlers, announcement of which a short
 time ago stimulated discussion both in this
 country and abroad.

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MODERNIST ART IN DALLAS SHOW

All Schools from Corot to Picasso, Represented in Big, Comprehensive Exhibition Arranged for Texas Town

DALLAS, Texas.—This city is having a tremendous art exhibition, held at the Adolphus Hotel under the auspices of the Dallas Art Association. It is the second annual display of this organization, which has just concluded a gigantic campaign for members with the object of establishing an art gallery.

The breadth and comprehensive character of the exhibition is astounding. Nearly three hundred items are in the catalogue, and they cover the whole range of modern art both in Europe and America—all the way from Corot to Picasso, and with plentiful examples by Cézanne, Gauguin, Van Gogh, Matisse and many other Modernists in between.

The art association enlisted the services of Mr. Forbes Watson, art critic, of New York, to prepare the display, and he has written an introduction to the catalogue that makes a plea to the fair play and boasted progressiveness of Texans.

"Are we satisfied with negative culture," he asks, "or are we going to stand back of the men who are producing art at this very minute, and by our sympathetic and practical support, spur them on to the limit of their capacities? We cannot support them by lagging behind them, as we have in the past, by dragging them back and insisting that they, always the fore-runners of their race, shall remain mere repeaters of the messages which their fathers have already delivered.

"To attack the artist because he does not see things as we see them is to place a barrier between him and ourselves. The artist sees differently and better or he would not be an artist.

"No sooner do we reach one point than the artist pricks our slumber and insists that we go to another point. We repay him by denying him, and making his life unhappy, and only when we find that we are being left hopelessly in the rear do we reluctantly follow.

"This idea is based on the hard facts of history. Practically every one of the important artists of the past hundred years in this exhibition has been denied. Courbet, Manet, Monet, Renoir, Cézanne—for all of them it was a long, hard struggle to gain recognition. Our collectors today are paying enormous sums for paintings by Renoir and Cézanne and in so doing flattering themselves that they are abreast of the artistic development of their period."

There are no less than sixteen works by Cézanne in the show, four by Gauguin, four by Matisse and nine by Picasso. The American Modernists also are heavily represented, there being representative works by Burlin, Carles, Davies, Demuth, Kuehne, Sterne and Zorach.

But the older—and accepted—painters are equally well shown, for there are examples of Cazin, Corot, Courbet, Daumier, Degas, Delacroix, Harpignies, Ingres, Manet, Millet, Monet, Renoir, Rodin and Sisley; and, of the established American school, works by Bellows, Carlsen, Frieske, Hassam, Homer, La Farge, Luks, Twachtman and many others.

Statue of Daniel Webster, Friend of Greece, to be Given to Athens

MANCHESTER, N. H.—Manchester residents are contributing to the Daniel Webster Memorial fund being raised for the purpose of providing a bronze statue of Webster, the friend of Greece, to be unveiled before the Capitol in Athens on July 4, 1921. The memorial committee, which has headquarters in Webster, Mass., includes George H. Moses and Gov. Albert Q. Brown. Its chairman is Thomas W. Miller of Delaware.

It was January, 1824, that the impassioned eloquence of Daniel Webster, then in his second congressional term, secured recognition by the United States of the independence of the Greek nation. This remarkable oration, the impressive figure of its author, and the influence exerted upon the destinies of their country, have never been forgotten by the people of Greece.

On July 4 the Greek centennial will also be observed.

Dr. Rosenbach Yields Treasures

Cable dispatches from London announce that Dr. Rosenbach in "an exceedingly friendly manner" has sold to the British Museum at cost price two volumes which the National Library particularly wanted. The two volumes, which Dr. Rosenbach bought at the Britwell sale last month, are the first edition of William Percy's "Sonnets to the Fairest Coelia," published in 1594, and Thomas Deloney's "Strange Histories, or Songs and Sonnets," published in 1612. Dr. Rosenbach gave £650 and £270, respectively, for them.

G. S. Leonard Leaves Monitor

BOSTON.—George Sill Leonard, for many years art editor of The Christian Science Monitor, has resigned to accept the art editorship of The Century Magazine.

Sidney Woodward, Boston correspondent for THE AMERICAN ART NEWS, succeeds Mr. Leonard as art editor of The Monitor.

"MET" EXPLAINS MODERNIST SHOW

Asserts Forthcoming Exhibition is to Enable Comparison of New Art with that of Already Accepted Standards

The Metropolitan Museum of Art has given out an additional statement concerning its forthcoming exhibition. The following is from the pen of Bryson Burroughs, the curator of paintings:

"The loan exhibition of pictures of the modern French school which will be held at the Museum, opening May 2 with a private view for members of the Museum, will be of prime educational importance. The art of Cézanne, Gauguin, Van Gogh and the others who follow them has been subjected to most extravagant praise on the one hand and most extravagant abuse on the other—there has been practically no mean position between these two extremes. In response to a wide general interest in the matter and to a particular request of a group of collectors and artists who wish to see these modern pictures in comparison with others of accepted standards, the coming exhibition has been undertaken.

"The exhibit will not be organized strictly on the ground of exemplifying the development of the modern styles, but it will contain the work of some of its precursors—Daumier will be represented by a rarely seen picture and Manet will be included. No effort will be made to exhibit adequately the art of Claude Monet which is already well known and recognized here in New York. His fellow-impressionists Pissarro, whose influence on the later styles was momentous, will be seen in a small group of paintings.

"The battle cry of the enthusiasts is the name of Cézanne and practically all of his pictures which are available will be exhibited, as will also be the case with Gauguin, Van Gogh, and Seurat. The master work of the last, 'A Summer Sunday at La Grande Jatte,' painted about 1885 which, with the work of Cézanne of about the same time, now seems to have plainly marked the direction of the future development, will, it is hoped, be seen in comparison with the work of the present-day artists Matisse and Derain, which illustrates a later phase of the same movement.

"A special attempt will also be made to show the imaginative side of the modern French style, in gathering together a group of paintings by Odilon Redon. And no exhibition of this scope could fail to include Renoir, now acknowledged as one of the masters of the unbroken line of French tradition, or Degas, who is generally regarded as perhaps the most significant painter of his complex and fascinating period."

Modern Art Exhibit for Venice

VENICE.—The Municipal Council of Venice has lent the Exposition Palace in the Public Gardens for an exhibition of the works of the International Society of Modern Art.

Studio Gossip

Hennig Ryden, who moved on April 1 into his new studio, No. 809 Madison Avenue, gave a tea last Sunday, when he showed a number of new portraits, genre subjects and landscapes. A number of artists and other friends called.

Irving Couse's painting, "Chant to The Rain God," which won a prize at the recent Pennsylvania Academy exhibition, was sold last week to a New York collector. The Nashville, Tenn., museum recently bought his "Apache Water Bottle." Mr. Couse plans to leave the Sherwood early in May for his summer studio at Taos, N.M., where he will paint Indian subjects until October.

Gertrude Vanderbilt Whitney, whose sculpture is now being shown at the Georges Petit Galleries in Paris, under the direction of M. Leonce Benédite, curator of the Luxembourg and Rodin Museums, is meeting with full appreciation. The display consists of some twenty sculptures, among them her "Aztec Fountain," "The Titanic," "Spirit of The Red Cross" and "Paganism," which won warm praise when shown at her galleries in West Eighth street last season.

Professor W. Martin, director of the Royal Picture Gallery at the Hague and Professor at the University, Leyden, who has been lecturing on Dutch art at Harvard University, at Worcester, Mass., at the Metropolitan Museum and before numerous art societies, sailed for Holland last week.

Freda Gugler, a former Milwaukee artist, now living in New York, recently presented a "Portrait Sketch" by the late William M. Chase to the Milwaukee Art Institute. The picture, which was painted at Shinnecock as a demonstration of portrait painting for his pupils, was offered by the artist as a prize for the best work of the season (1902) and was won by Miss Gugler.

Gerrit A. Beneker, of Cleveland, whose famous poster, "Sure, We'll Finish the Job," won him a reputation during the war, is holding an exhibition at the Kansas City Art Institute. The canvases have mainly to do with American workmen at their tasks in steel mills, in the mines and on farms. Several landscapes and coast subjects painted at Provincetown last summer add variety to the exhibition.

Margaret French, daughter of Daniel French, has recently completed a bronze bust of Richard Cutts Fairfield, the first American killed in Italy during the war, a commission from the mother, Mrs. James C. Barr, of New York.

A portrait of Dean Anna Piutti, of Wells College, Aurora, N.Y., has recently been completed by John C. Johansen and will be exhibited at one of the leading galleries.

George Lorber's portrait bust of Frank Bacon, famous as the creator of "Lightnin'," shown at the last Academy exhibition, will be shown at the De Young Museum, Golden Gate Park, San Francisco, for an indefinite period.

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Muirhead Bone, Brangwyn
and Sir Seymour Haden

Elliott Daingerfield, who has been ill at his Gainsborough studio for some weeks past, has happily recovered and preparing to go to his summer studio at Blowing Rock, N.C., early next month.

George Luks has taken a studio at 55 East Fifty-ninth street, where he will remain until late in the summer working on portraits and figure commissions.

Robert David Gauley is now at 55 East Fifty-ninth street, where he is painting portraits and figure compositions.

A group of ten pastels, descriptive of Indian dances, by William Penhallow Henderson, of Santa Fe, has been purchased by the Friends of American Art for the Chicago Art Institute. His "Felipe de los Valles," a striking Mexican figure, has recently been sold to the Denver Art Museum. The artist plans to hold a one man show in Fort Worth, Texas.

At his Sherwood studio Peter Van Veen has had a successful season. His large landscape "Connecticut Valley" was purchased by a New York collector, who also bought two other canvases.

William R. Derrick recently sold two of his landscapes at his Sherwood studio. He is now at work on a large subject and when it is completed he will go to Short Hills, N.J., and later to Vermont, where he painted a number of fine works last season.

The collection of portraits of the Allied leaders by Jo Davidson, which was shown at the Reinhardt Galleries in 1919, and at various museums throughout the country since that time, is now being exhibited at the Public Library in St. Paul.

The Memorial Art Gallery at Rochester has invited an exhibition of paintings by Louise Upton Brumback, which will open on May 4. Mrs. Brumback plans to attend the reception, after which it is her purpose to go to her studio at Gloucester for the summer.

Ralph Pearson, Chicago artist, one of the Taos group of painters, is holding an exhibition of etchings at the Belle Keith Art Gallery, Rockford, Ill., under the auspices of the Rockford Art Guild.

John Rummell, of Buffalo, recently won the fellowship prize offered by the Albright Gallery for his landscape, "The Heralding of Autumn."

Genevieve Cowles, who has returned from a three years stay in Palestine, where she went to seek material for her mural painting, "The Charge to S. Peter," in the chapel of the Connecticut State Prison, recently addressed members and friends of the Springfield, Mass., Art League, on her impressions of the Holy Land.

Blanca Will, of New York, who has been painting in Chicago for some time, is ill in a sanitarium in that city, so she will not be able to carry out her plans of occupying her New York studio 119 East Tenth street this spring. When she recovers sufficiently she will resume work at her studio at Blue Hill Falls, Me.

Women Uphold the "Jury System"

At the general meeting of the National Association of Painters and Sculptors, held in the Fine Arts Building, it was voted to continue the jury system in the selection of works for the annual exhibitions. The following officers were elected:

President, Mrs. H. Van Buren Magonigle; first vice-president, Mrs. S. Theobald, Jr.; second vice-president, Mrs. Florence Frances Snell; corresponding secretary, Elizabeth Ingham; assistant secretary, Josephine Barnard; recording secretary, Elizabeth Hardenbergh; treasurer, Olive Black; honorary vice-presidents, Mrs. Joseph H. Choate, Mrs. Charlotte B. Coman, Mrs. James Henry Hammond, Mrs. Benjamin Morton.

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PICTURES FOR RENT?

Jo Davidson, sculptor, is sponsor for the proposal that somebody or some institution start a circulating art gallery, the idea being that any citizen who wants beautiful pictures and sculpture in his home can obtain them for stated periods at so much rental.

"Why not start circulating picture galleries," asks Mr. Davidson, "at a minimum cost to each subscriber, where the general public will be free to come in and borrow the paintings and statuary that strike its fancy most? There would be nothing difficult about such an arrangement, no big problem of organization or finance. Every work of art could be insured, and each artist could be assured a royalty in proportion to the amount of rent received. It would be neither charity nor uplift; it would be straight business as far as promoters are concerned, but it would be an incalculable aid to art.

"Would people rent pictures? I am sure they would. And not merely those who can not afford to buy. One reason why so few pictures are bought by people of limited means is that even the most attractive pictures do not wear. The picture that pleases us this year may bore us next. We may have taken from it all it has to give us; and if we let it stay around after that, it becomes not an inspiration but a reactionary influence."

These are words of wisdom. The plan sounds feasible, and here it is ready to be taken hold of by any of our art uplifters and founders of societies. It is not a thing that would be accorded continuous publicity, and hence will appeal to any modest lifter or founder who shrinks from getting his name in the newspapers.

The plan has all the art wisdom of the old Chinese, who knew more about art than we probably ever will. The masterpieces of Chinese painting, treasured as family heirlooms for centuries and centuries, were not used to grace continuously the walls of their owners. They were kept rolled up in boxes, and when the owner felt that he would enjoy communing with any particular one of them, he took it out, and put it on the wall. After taking all the pleasure it could afford him, he tenderly took it down, rolled it up and put it away.

And look at the careers of our great collectors. There is hardly one of them who did not begin by buying obvious works, that he soon tired of and traded in for more desirable ones, until he finally achieved the possession of pictures so perfectly in accord with his developed taste that he no longer grew weary of them.

Any benefactor of the arts who is willing to start something really big will find here an enterprise ready-made for him. And Jo Davidson won't claim the credit for it, either. He is too liberal a man.

WHAT'S A PORTRAIT WORTH?

Not long ago, when the legislature of Wisconsin had before it a bill appropriating money for a portrait of Governor Philipp, which, following immemorial custom, was to grace the state house, Assemblyman Holly came forward with the dictum that \$10 was enough to pay for such a job. He based his assertion on the offer of an artist in a "five-and-ten-cent" store to execute the counterfeit presentment of the lawmaker for that amount.

The incident was the cause of much levity in Wisconsin. The newspapers wrote editorials about it, and Mr. Holly was made the subject of a lot of robust humor. Not even the artists, who are banded together as the "Wisconsin Painters and Sculptors," took offense.

But one point seems to have been missed. To one who has done much prowling around American state capitols and seen the collections of official portraits of past governors of the commonwealths, the question may very well arise, *Wasn't Assemblyman Holly right?*

View of Manchester Guardian on

Mrs. Whitney's American Show

The Manchester Guardian's review of the exhibition of American art in London is as follows:

"Reading such books as Vachell Lindsay's poems or 'The Spoon River Anthology,' one has often wondered whether contemporary American artists are producing anything of the same fresh and intensive quality. The collection of contemporary American pictures which Mrs. Gertrude Vanderbilt Whitney has brought to the Grafton Gallery, however, reveals nothing particularly fresh or indigenous. Contemporary Americans seem rather like contemporary Englishmen, but reacting more completely to Paris, though not to the most modern Paris. Forain and Le Grand inspire Mr. Guy Pene du Bois, who has, however, a real psychological gift of his own. There was always tension between his fingers, and the sourness of his satire is relieved by a hint or two of something else, as if he were really ragging us all the time.

"Had there been no Monet, J. H. Twachtman would have been a great discoverer, and as it is he uses the formula with fine skill and delicacy of color. Mr. George Bellows, a talented painter, shows a well-staged piece, 'The Murder of Edith Cavell' with Raemaker-like Germans, and a brilliant sketch of a nude girl with a parrot. Mr. John Sloan shows some scenes of New York life that astonish us by the resemblance to Montmartre. He handles paint with finesse, and his tone is always good.

"American connoisseurship must be fostering many precious executants, although few can be so good as Mr. R. W. Chanler, whose mixture of Persian grace and Flemish mediocrity has evolved some notable works of virtuosity. Thomas Eakins's low-toned portraits, Mr. Rockwell Kent's bright landscapes, and especially Mr. A. B. Davies's 'Angel-Sphinx,' a delightful and firm piece of decorative design and painting, are other outstanding things."

Elizabeth Gowdy Baker Returns

After Successful Ohio Exhibitions

Elizabeth Gowdy Baker has returned from Ohio, where she recently held an exhibition of twelve of her life size water color portraits in the Gage Galleries, Cleveland, and in the gallery of the Loring Andrews Company, Cincinnati. In both cities she observed an unusual degree of interest in the fine arts, fostered by their museums and art academies.

Judging by the reviews in the Ohio newspapers, the unusual character of Mrs. Baker's work—its size, vitality, life-likeness and decorative effect—met with a very favorable reception. The exhibitions were continued much longer than was intended.

Mr. Benjamin Karr, art critic of *The Cleveland News Leader*, in commenting on the exhibition, wrote:

"Extreme nicety of touch, carried out with beautiful effects in eyes and hair, flesh tints and costumes, should be appraised with full understanding of the fact that water colors of such size must be painted on a horizontal easel. But her work shows not the slightest sign of the difficulties of her method. Her medium and her art are equal to every demand which could be made on painters who work in oil. She obtains strength, no less than delicate loveliness. No concessions or allowances need be made for the water colors Mrs. Baker uses, which, by the way, are not injured by being wet or even soaked, after they have once dried, and for which many centuries of unfaded and undiminished color and smoothness of surface are predicted."

Mrs. Baker completed some commissions during her stay in Cincinnati and has returned to paint others, her sitters coming to New York to pose in her Gramercy Park studio. Later, when the roses are in bloom, she will pose one of her subjects in her own beautiful garden in Ohio.

Mr. Ralston Recovers from Illness

Mr. Louis Ralston, New York art dealer, who was ill recently, has returned from Atlantic City, where he went to recuperate, and is once more at his galleries, No. 12 East Forty-eighth street.

JUNIOR PATRONS
PLAN BIG SHOW

Organization Founded by Mrs. Albert Sterner Will Hold First Exhibition at the American Fine Arts Building

The newly organized Junior Art Patrons of America—an organization of several hundred members pledged to encourage contemporary artists by investing at least \$25 in American art during the year through the organization—announces a retrospective exhibition of American art which will open at the Fine Arts Building on Friday, May 6, and continue through May 21. The entire Fine Arts Building will be used. This is the society recently organized by Mrs. Albert Sterner.

Three hundred modern artists, it is announced, will be represented by etchings, oils, water colors, monotypes, lithographs and sculptures. This is made possible through the co-operation of the artists, dealers and individuals owning some of the exhibits, including Mrs. Harold Pratt, Adolph Lewisohn, Robert Treat Paine, 2nd, Mrs. George Pratt, Miss Lizzie Bliss, John Spaulding and Mrs. Willard Straight. Through the courtesy of Mrs. Charles Munn, Mrs. Henry Fairfield Osborn, Thomas B. Clark, Herbert L. Pratt, D. H. Carrstairs and Mrs. Willard Straight, works by the early American masters will be on view, including those of West, Trumbull, Sully, Stuart, Rowse, Page, Peale, Hunt, Jarvis, Badger, Chamberlain, Copley, Coleman, Doughty, Dunlap, Eicholtz, Durand, Earle and Healy.

The modern artists include, among others, Childe Hassam, Robert Henri, John Sloan, Arthur B. Davies, William Glackens, George Bellows, Rockwell Kent, Randall Davey, Albert Sterner, Harold Sterner, Eugene Higgins, Gifford Beal, Theresa Bernstein, Robert Chanler, Bernard Gussow, Samuel Halpert, Marsden Hartley, George Luks, Leon Kroll, Ernest Lawson, Gaston Lachaise, Jonas Lie, George Inness, Willard Metcalf, Hunt Diederich, Jo Davidson, Joseph Stella, William Zorach, Sargent, Whistler and Twachtman.

There will be one room known as "the black and white room," where drawings, etchings, lithographs, water colors, monotypes, etc., will be sold for \$25 and less.

The Junior Art Patrons of America is an organization of men and women of all ages, despite the "Junior," which has been included in the name because the organization is primarily intended for the receptive young girl and boy. The young collector, innocent of market values and ephemeral cults, will be able to exercise an unbiased choice.

Some of the sponsors of the society are: Robert Perkins, Mrs. William K. Vanderbilt, Mr. and Mrs. Edgerton L. Winthrop, Mr. and Mrs. Henry Fairfield Osborn, Mr. and Mrs. Herbert Satterlee and Adolph Lewisohn.

America's Lost Master Makes a
Candid and Touching Confession

The *Buffalo News* prints the following confession from Edwin H. Blanchard:

"Sargent is an American master. Winslow Homer was an American master. There might have been another. There would have been, in fact, if I had not been hounded and persecuted by a Question. One fatal Question.

"I started my artistic career at the age of 3 by drawing lighthouses. The lighthouses themselves were more or less on the Pisa plan, but the light rays that shone from them were bold and convincing. No one could take them for anything except light rays.

"That was where I made my mistake. I should have stuck to lighthouses. I could have become the foremost lighthouse painter in America. Instead I started drawing human faces. After I had a page covered with profiles and full faces some simian member of our race would come along and put the Question: 'Oh, yes, and who is this supposed to be?' It did no good to explain that this was not supposed to be any one; that I was creating and not copying. 'Oh, yes, and who is this supposed to be?'

"It is a sad thought: a great Master lost to America because he couldn't draw the likeness of Rutherford B. Hayes."

Macoud's "Mystic Crystal"

Nicholas Macoud, of Brooklyn, has just finished a large oil entitled "The Mystic Crystal," reproduced elsewhere in this issue. It was painted to the order of Mrs. Benjamin Adriana, of Nyack, N.Y. The picture will be shown at the New Monterey Hotel, Asbury Park, N.J., during the summer months, prior to its permanent installation in the owner's gallery at Nyack.

The subject is a Damascus harem scene, which features the venerable seer, who is shown in the act of divination by means of crystal gazing, for the purpose of reading the futures of his three patronesses.

Begin Constructing Art Center

Actual work of reconstructing the buildings at Nos. 65 and 67 East Fifty-sixth street, for The Art Center, which is to be the new exhibition home of the Art Alliance of America, the New York Society of Craftsman, the Society of Illustrators and the Pictorial Photographers of America, has begun. The building will be formally dedicated to the service of industrial art with an exhibition next October.

PHILADELPHIA SEES
BEST IN NEW ART

Exhibition at Pennsylvania Academy is Most Satisfactory Display of Modern Tendencies in U. S. so Far Arranged

Philadelphia's "Exhibition of Paintings and Drawings Showing the Later Tendencies in Art," which opened to the public in the galleries of the Pennsylvania Academy last Saturday and which will remain until May 15, must be pronounced a success from every standpoint that can be evaluated. It is causing much discussion, with not a little acrimony, which is one point of success. It is drawing large crowds, which is another point. And the pictures are selling, which is a very big point. As to whether the show is an artistic triumph or not, that is something that will have to wait.

If the exhibition be viewed broadly and sympathetically, it must be said that it is the best display that has ever been made by the American Modernists. For one who has learned to enjoy the new art, and who has already seen enough of it so that it no longer affronts the innate conservatism Providence has planted in the human breast (as a means for self-preservation), the exhibition is likely to prove a veritable feast. It contains the best that is in Modernist art, rather than the interminable hodge-podge one has to wade through at the Independents' annual show.

The committee which prepared the display did not sit as a jury, but somehow or other, it seems to have acted as a restraining influence, so that everything in the show bears, at least, the stamp of sincerity. Freakishness for the sake of sensation is happily absent.

Ten pictures were sold in the first four days, as follows: "Water Lilies," by Joseph Stella; "Landscape," by Thomas Benton; "Landscape No. 2," by Preston Dickinson; "Landscape," by Bernard Gussow; "Landscape," by Andrew Dasburg; "The Beach," by Thomas Benton; "Study for Decoration," by Thomas Benton; "East and West," by Louis Bouche; "Taos Indian Woman," by Maurice Sterne, and "Tiger Lily," by Marion Becket.

It sounds strange to say that two of the finest works are by Modernist painters who are dead. One of them is "Painting: Number Two" by Morton L. Schamberg, a piece of color music of deep and glowing quality. The other is "Landscape," by Lyman Sayen, a Post-Impressionist composition that is thrilling in its blues, greens, reds and gold.

Then there is Preston Dickinson's "Landscape: Number Two," a generalization in form and color of a group of buildings nestling by the side of a river. "Landscape" by Ben Benn delights with its dusky tonality of deep blue and green; it is a suggestion of tree forms and buildings.

The color musicians are well represented. MacDonald Wright's "Aeroplane: Synchromy in Yellow and Orange" is a great burst of flying notes, and the larger composition he simply calls "Synchromy" is organized from a human body in colors more brilliant than the spectrum. Joseph Stella shows his "Battle of Light: Coney Island"; George F. Of a pale and delightful abstraction, "The Church"; Marsden Hartley a poignant "Landscape, New Mexico"; John Marin one of his best expressions, "Tree Form," in greens and gold, and A. S. Baylinson a cubistic arrangement of the human body whose color appeal lies in pale greys, mauves and tan.

Arthur B. Davies is well represented by works that show his mastery of design. "The Beach" by Thomas H. Benton is in Florentine colors with fulsome, rounded treatment of bathers and earth forms.

Altogether there are 280 items in the catalogue. —P. B.

French Periodical Gives Sketch
of Paris' "Super-Auctioneer"

In the annals of big Paris sales during the last twenty-five years, there is no more curious figure than that of Me. Lair-Dubreuil. He seems, says the *Bulletin de la Vie Artistique*, which draws a little portrait-sketch of him, to have been cut out for his task, fashioned by nature specially to handle the little hammer raised with such sovereign authority over so many interests, passions and shams. Me. Lair-Dubreuil is more than one of the great actors at the Hôtel Drouot. He is truly one of those men whose personality is a feature in Paris life.

He has but to appear and at once the smouldering fire of the bids bursts into flame. With an eye in every corner of the room, he decides the timid, persuades the hesitating, convinces the nervous. His clear, sometimes loud voice, escapes, rings through the air, catches and throws out the bid upon which the next bid bounces. And like the bandmaster's bâton, the hammer beats time to that voice, directing its magnetic waves hither and thither. Me. Lair-Dubreuil is, indeed, a redoubtable charmer.

To him are due the most remarkable sales of recent years; it is he who provoked their prices with his calm energy and smiling lips; the Carcano, Doucet, Aynard, Kraemer, Marczell de Nemes, Steengracht, Marquis de Biron, Antony Roux, Roger-Marx, Degas, Denys Cochin, Beurdeley, a hundred other sales. But he is also the life-spring in other modest sales, at which he is no less convincing and attentive. For this admirable auctioneer sells a daub worth three francs as conscientiously as a Corot worth one hundred thousand. That is his most outstanding characteristic.

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BOSTON

In the exhibition of Dodge Macknight's water colors just closed at the galleries of Doll & Richards over two-thirds of the paintings were sold and more than half in the first ten minutes. There seems to be no let-up in the enthusiasm of his admirers. They have steadily increased in numbers from the date of the artist's first exhibition, and, what is more to the point, have backed their opinions with real money.

The Boston Museum announces two concerts to be held at this institution on the evenings of April 22 and May 12. On the former date members of the Boston Symphony Orchestra, Agide Jacchia, conductor, will play numbers that are not too classical, and on the latter date Archibald Davison and the Harvard Glee Club will sing some of the numbers which this organization will later render before the French people.

In the Egyptian room of the Museum, a stained glass window (Peabody Memorial) designed by Charles J. Connick is being exhibited. It is hung under the most advantageous conditions of light.

At Doll & Richards, through April 26, Karl F. Skoog, a Swedish artist, is showing sculptures, fountain pieces, portraits and medallions. Mr. Skoog is one of those creative artists who is continually finding something new to express. Nothing apparently seems too big or too insignificant for him to model into clay. Thus among his works one finds such diversified subjects as a Guernsey bull, a piece which won honorable mention at the Swedish-American exhibition, Chicago, 1912; a portrait bust of Hugh Cairns, striking in its life-like characterization; half a dozen small medallion portraits, including President Harding, Henry L. Higginson, Geraldine Farrar and Charles W. Eliot; and a score of more genre groups with incisive titles, such as "A Tune in the Heart," "Mother's Pride," "Shall I Speak," "Road to Success" and "The World's Awakening."

Leslie P. Thompson is holding a private view of his oil portraits and still life subjects at the St. Botolph club, which show closes the season in this gallery. Mr. Thompson is instructor of the antique class of the Museum school and, quite naturally, is a capable draughtsman. His portraits and figure pieces—after the Boston type—are unusually strong and have considerable carrying power. We feel that Mr. Thompson is highly concerned with his technique. All the fine subtleties of lost and found edges and of sharp contrasts are easily within this artist's powers. On the other hand the ensemble of all the pictures seem to show the limitations of his palette. We look in vain for the freshness, the joyful color, the variety and freedom of the modernist. Only in his landscapes does he free himself from browns and umbers.

An exhibition of Indian subjects and New Mexican landscapes by Gerald Cassidy will open at Grace Horne's Gallery on April 25. Mr. Harold Bayard Eaton, Harvard '78, is in charge of the arrangements.

—Sidney Woodward.

PHILADELPHIA

An exhibition of the works of members only of the Philadelphia Art Alliance is being held in its galleries, Rittenhouse Square, in conjunction with the campaign for new accessories to the ranks of the members of that organization, and with the object of drawing the attention of the public to the significance of the activities of the professional artists connected with the Alliance. The exhibition includes oil paintings, water colors, etchings and sculpture. For the member who secures the greatest number of new members a prize has been offered, through the courtesy of the president, Mr. John F. Braun, consisting of two etchings by Pennell.

The Ceramic League will hold its fifteenth annual exhibition in the Alliance Galleries, April 27 to May 1. There is also a permanent exhibition of crafts work in the way of textiles, cut glass, jewelry, etc., in the Crafts Gallery and traveling exhibitions are being arranged for the display of paintings and etchings in shops, community centers and settlement buildings throughout the city. A prize of \$100 is offered for the best design for the official seal of the Art Alliance. Sketches should be submitted on or before May 31.

Pictures and sketches by a Cresson Scholarship Group recently returned from abroad are being exhibited at 1834 Arch street, under the auspices of the Fellowship of the Pennsylvania Academy of Fine Arts. At the annual meeting of the Fellowship on April 18 Miss Mary Butler was elected president, Miss Elinor Earle, secretary and Mr. Frank Reed Whiteside, treasurer.

Interest in the current exhibition of paintings showing the later tendencies in modern art at the Pennsylvania Academy will probably be increased through the treating of the subject at the last meeting of the thirty-fifth season of the Contemporary Club, at the Bellevue-Stratford Hotel, on the evening of April 18. Addresses were made by Walter Pach, George Bellows, winner of Carol H. Beck gold medal at this year's Academy, and Thomas J. Craven, writer and critic. As the president of the club, Professor E. P. Cheney, remarked, there seemed to be no lack of the sense of humor in the audience. It had apparently come to be amused, if not enlightened, upon the new tendencies. Mr. Pach was eloquent in his explanation of the difference between the "isms," Mr. Bellows rather discursive but at the same time humorous. Albert Edward Newton, John D. McIlhenny and Miss Violet Oakley took part in the discussion.

—Eugene Castello.

Terre Haute, Ind.

The Terre Haute Art Association is holding its annual exhibit at the Fairbanks library. The pictures shown this year are of unusual merit—marking a return of the association to its pre-war standard. Many old favorites reappear, among them F. C. Peyraud, Karl Buehr, Rudolph Ingerle, Carl Wuerntz and Jessie A. Botke.

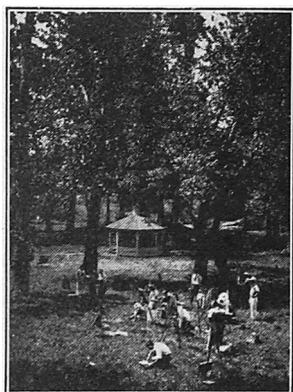
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LONDON LETTER

April 12, 1921.

It is interesting to note that the Japanese collector is now a conspicuous rival with his confrere of the West for Japanese curios and works of Art. Not only does it become increasingly difficult to secure from Japan notable examples of color-prints and ceramics, but when these come back into the market over here, they are being bought for reshipment to the land of their origin. At the same time Japan is buying with great discernment and acumen specimens of European art for inclusion in her museums and collections. Shall we similarly in years to come be re-buying our own work from her?

American collectors will doubtless present themselves in force at Sotheby's this month when the first four folios of Shakespeare and the Fifteenth Century volume of vellum manuscript "Orationes et Meditationes," comes up for dispersal. The latter is inscribed in Gothic characters and was probably the property of a canon of a Norfolk abbey now destroyed.

It takes us a long time finally to carry out the monuments to our great men. Though the design for Lord Kitchener's memorial, submitted by Ernest Cole, one of our most capable young sculptors were accepted some time ago, there does not seem to be much prospect of the work being put in hand for the present. Mr. Cole has chosen for his monument to the great soldier a figure recumbent and wearing the uniform of field-marshal, his baton being laid at his feet. This mediaeval form of monument will accord well with St. Paul's Cathedral, where it is to be placed.

—L. G.-S.

Hartford, Conn.

The seventh annual exhibition of The Connecticut Academy of Fine Arts, opened Saturday, April 16, at the Annex Galleries of Wadsworth Atheneum, with a private view. The exhibition is pronounced by all to be the best ever held by the Academy.

The Charles Noel Flagg prize was awarded to Harry Leith-Ross for his "Grey Day, Winter"; the Alice Collins Dunham prize to Eben F. Comins for his portrait, "Eleanor and Esther," and the Hudson prize to Edith C. Barry for her "Breton Peasants." Honorable mention was given to John Sherman for a portrait "Macpherson," John F. Carlson for "Wintry Willows," Oscar Anderson for "A Gray Day," John E. Folinsbee for "By the Bridge, Lambertville," George W. Salter for "Fag-Evening," and Matilda Browne for "November."

—C. R.

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PARIS LETTER

April 12, 1921.

M. Albert Besnard, who has given up the directorship of the Villa Médicis, the great finishing school for the winners of the Prix de Rome, is busy over a big picture commissioned by the French Government commemorating the return to French hands of the University of Strassburg, for forty-four years under German direction. It shows M. Poincaré, president of the Republic at the time, accompanied by M. Millerand, general commissary, and followed by the seven deans of the chapters in their robes. The three Field-Marschals of France are shown on horseback surrounded by the colors of the different associations of students. This work will be hung at the University of Strassburg.

A number of works of art stolen during the war from the Prince de Chimay's castle in the North of France have been discovered in Transylvania, among the belongings of Mr. Winklehner, director of the coal mines of Petrolani, and who confessed that they had been given to him by his son, a second lieutenant who took part in the battles of Cambrai. The collection comprised ninety-two old masters, eight valuable vases and two onyx clocks. Moreover three good pictures were found among the inhabitants of Petrolani, who had received them as gifts from Mr. Winklehner. Many of the pictures had been brutally cut from their frames and suffered considerable damage. The whole collection, after passing through the French legation at Bucharest, has been restored to the Chimay family.

The big international exhibition of modern decorative art has been delayed to 1924. Every effort is being brought forth to make a big success of this event, which will be important both to art and trade. For all information in its connection application should be made to M. Yvanhoë Rambosson, 6 rue de l'Orient, Paris 18.

A portrait of Jules Ferry, one of the presidents of the French Republic, by Léon Bonnat: one of Mme. Ferry, by Herbert, and one of Mme. Kestner, by Henner, have been bequeathed to the Louvre by Mme. Ferry.

—M. C.

Richmond, Ind.

An exhibit of the work of Guy Wiggins opened in the public art galleries under the auspices of the Richmond Art Association on Sunday afternoon, April 10. A picture by Carleton Wiggins, father of the artist, bought by the public schools a number of years ago, was also on display.

Elmer Porter, thirteen years of age, has been elected president of the Junior Art Association of Richmond, organized under the auspices of Miss Florence Williams, supervisor of art in the public schools. An exhibition, held in the public art galleries included work of young artists from thirteen to eighteen years of age. The display showed an astonishing possession of embryonic gifts. There were 103 pictures by 32 artists. The association now has 100 members.

Maude Kaufman Eggemeyer, one of the best known artists in Indiana, is a member of a committee from the Indiana Artists' Club, including Frederick Polley, Carl Graef, Clifton Wheeler and Katherine Wagners, all of Indianapolis, recently appointed by the head of the art department of the Indiana State Fair.

Howard Leigh, former Richmond artist now located in New York, has presented to Earlham College, Richmond, a set of lithographs by Whistler, Forain, Steinlen, Nevinson, Pennell, George Bellows, Frank Brangwyn, Rodin, Paul Mauren and other artists. —E. G. W.

Pittsburgh

The new exhibition at the Gillespie galleries is composed of works by six American painters—Elliott Clark, Hobart Nichols, Ivan Olinsky, Edward Potthast, Henry B. Snell and E. C. Bolkert.

Malcolm Parcell has sold his "Girl in a Pensive Mood" to the Youngstown Museum of Art.

Mrs. Howard Hildebrand, wife of the artist, is in Pittsburgh painting several miniature portraits.

Nannelli's Italian Antiques

Will Be Sold at Auction Here

The fine old Renaissance art of Italy features the collection formed by the importer, U. Nannelli, who is retiring from business in this country and has consigned his stock to Clarke's, No. 42 East Fifty-eighth street, for dispersal next week. Among the individual items is a polychrome stucco by Donatello, a Fifteenth Century Paduan terra cotta, a Florentine Renaissance choir stall and a Venetian forged iron bed.

The collection is rich in cabinets, tables, chairs, iron work, textiles and laces.

BERLIN LETTER

April 10, 1921.

The first French pictures to come to Germany after the war are those of Marie Laurencin, a French painter, resident in Paris. They are very fine and delicate products of an imagination that does not conform with any particular school. The artist always produces the same type of woman—slender, transparent, dreamy. The gallery Flechtheim has bought some of her pictures, which is a very satisfactory thing, not only for the understanding of the nations but also for the enriching of the art market.

A collection of works by Young Dutch painters is shown in the National Gallery. An exhibition of this sort, in such a place, is the greatest honor one country can bestow on the art of another. Among the well known painters exhibiting are Kees van Dongen, Thorn Prikker, and Toorop. The capital has found the introduction of foreign art to be very pleasing. Soon an Italian exhibition will be held.

The Cabinet for Copper Engraving shows an historical exhibition—etchings from the earliest times to the present. It has been arranged from one of the most valuable collections in the world, and so gives a complete exposition of the art. The exhibition is of special value to young students, who can learn from it the necessity of grasping the technical points in art, in order to become a genuine artist. The museums have today a mission never before heard of—to plant the seeds of beauty and harmony in this time of disorganization and to give a little pleasure and recreation to all classes alike. —F. T.

Brussels

April 12, 1921.

Ten years of work by the celebrated Belgian artist, Albert Baertsoen, has been on view at the Galerie Giroux. He is one of the austere and intense of the painters of his country. For him paint is not necessarily a medium for the rendering of color, and, like the late Eugène Carrière, he has a predilection for its latent suggestion under monochrome harmonies in preference to its direct assertion. Of particular interest are his views of London, painted after 1915 while a war exile in England. Baertsoen is, also, a very fine etcher.

San Francisco

Arthur Cah'll, San Francisco artist, has just completed at Washington a life-size portrait of Gen. John J. Pershing, which will hang in the legion of honor palace to be erected in Lincoln park, San Francisco. The portrait was painted under commission from Mr. and Mrs. Adolph Spreckels, who gave \$1,000,000 for the memorial building, which will be a duplicate of the Legion of Honor Palace in Paris. The site was donated by the municipality.

In addition to the portrait of the commander-in-chief of the expeditionary forces, the building when completed will house war-picture collections given by Belgium and France and a large number of canvases depicting activities of the American armies in France, in addition to portraits of all the allied leaders.

Springfield, Mass.

The City Library has received from the trustees of the Ladd estate the collection of paintings belonging to the late Everett H. Barney, collected by Mr. Barney for the Peacock Villa, which he left to the city together with his other property.

One of the most beautiful of the paintings is "Taking a Pilot," painted by F. H. de Haas, selected by Mr. Barney for its reminder of the ocean. Another large subject is by G. R. Pauli, "The Pond at Ville d'Avray." There is a landscape by A. T. Bricher and another entitled "Early Evening," the work of Arthur F. Tait, E. E. Case, E. B. Farr, G. N. Bowers and William Hart were also painters whose work Mr. Barney collected.

Washington, D. C.

George Frederick Watts' famous painting, "Love and Life," which for some years past has hung in the White House, has been permanently deposited by President Harding with the National Gallery collection. This action is in accordance with the wish of the artist, who in 1891 presented the painting to the United States, with the hope that "it might possibly aid in giving a stimulus to the idea of establishing a sort of Luxembourg or National Gallery."

An attractive portrait of a lady by Thomas Sully has been presented to the Corcoran Gallery of Art. It is a very characteristic work, charming in color, suave in execution and simple in treatment.

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Art Auction Record

Washington and Monroe Relics

Stan. V. Henkels' Galleries, Philadelphia.—Relics of James Monroe of Napoleonic Interest; Relics of General Washington, oil portraits, miniatures, etc.; Wallace Collection of Staffordshire, April 11 and 12. Total, \$30,000 for 411 items. A partial report:

1—Lock of Gen. Geo. Washington's hair in frame with description; Harry Smith. \$50

8—Pair silver camp cups, used by Gen. Washington; W. R. Hearst. 2,000

10—Martha Washington's mahogany secretary; W. R. Hearst. 2,750

11—Mt. Vernon Washington chair; J. Woods. 1,050

12—Louis XVI arm chair, presented to Gen. Washington; Rev. W. Herbert Burk. 120

30—Washington's Staffordshire pitcher with portrait; Mr. Bergen. 80

36—Franklin's Masonic trowel; J. Woods. 2,000

43—Washington's snuff box with miniature portrait; Mr. McClain. 65

44—Washington's snuff box with miniature portrait; Mr. McClain. 57.50

50—Ivory miniature of Hannah Caldwell Ogden; Mr. Ogden. 300

66—Lock of Abraham Lincoln's hair in gold locket; Mr. Hurley. 475

67—Charles Dickens' coin purse; Harry Smith. 60

71—Colonial low-boy, dated 1760; Mr. J. Woods. 310

72—Antique Hepplewhite buffet; Mr. Miles. 240

80—Portrait of Eugene de Beauharnais, by Gerard; Mr. Bert. 1,000

81—Portrait of Hortense Eugenia de Beauharnais, by Gerard; Mr. Bert. 1,000

82—Portrait of Mme. Jeanne Louise Henriette Genest Campah, by Gerard; Mr. Bert. 1,000

83—Miniature of Mrs. James Monroe, by Sené; Mr. Bert. 950

84—Miniature of Eliza Kortwright Monroe; Mr. Bert. 900

85—Miniature of Queen Hortense; Mr. Bert. 900

86—Mrs. Monroe's set of aquamarines; Chas. Sessler. 600

87—Mrs. Monroe's set of Spanish topazes; Mrs. Bradford. 150

88—Mrs. Monroe's amethyst brooch; Mrs. Laurence. 160

94—Silk dress worn by Mrs. Monroe at the court of Napoleon; Mr. Bert. 175

108B—Two pairs duelling pistols used by Henry Clay and John Randolph; W. R. Hearst. 400

109—Letter signed by Washington at Valley Forge; Mr. Wilson. 180

149A—Portrait of W. B. Wetherill, by John Neagle; Mr. Red. 425

149B—Portrait of Mrs. W. B. Wetherill, by John Neagle; Mr. Red. 350

149C—Portrait of the son of W. B. Wetherill, by John Neagle; Mr. Red. 325

154—Portrait of Dr. Wm. A. Patterson, by Rembrandt Peale; Mr. H. 150

155—Portrait of Elizabeth de Puyster Peale, by Chas. Wilton Peale; Mr. H. 300

296—Chinese porcelain deep dish; Mr. Savin. 350

Cattadori Collection of Antiques

American Art Galleries.—The antique art property of the Cattadori Italian Art Galleries, April 13-16. Total, \$115,122 for 718 items. A report of the sale on lots bringing \$250 or more:

81—Rosaline point flounce, Venetian 18th C.; Mrs. F. Raineri. 250.00

257—Two gold needle-painted velvet apparels; Bernet, agt. 320.00

294—Gold and silver embroidered pennon, Spanish 17th C.; L. J. O'Reilly. 285.00

295—Gold and silver embroidered pennon, Spanish 17th C.; L. J. O'Reilly. 285.00

318—Fourteen lengths of golden-yellow lamps, French 18th C.; K. S. Balcozan. 280.00

435—Champleve enamel ciborium, French 14th C.; Leo Elwyn. 260.00

456—Two polychromed forged iron appliques, Florentine 17th C.; L. J. O'Reilly. 320.00

457—Two polychromed forged iron appliques, Florentine 17th C.; J. Z. Noorian. 300.00

506—Six carved walnut armchairs, Italian Regence period; Charles of London. 330.00

518—Two walnut state chairs, Florentine 16th C.; Morris Woolf. 260.00

527—Carved walnut cabinet, Florentine 16th C.; A. Sapelli. 800.00

540—"Architectural Ruins at Seaports," School of Giampolo Panini, 2 panels; Mr. Pope. 1,000.00

541—"Architectural Ruins," Same School, 2 panels; Mrs. F. Raineri. 520.00

559—Two gold-embroidered orphreys, Italian Renaissance; J. Z. Noorian. 320.00

560—Two gold needle-painted cushions, Italian Renaissance; N. Cabianch. 260.00

567—Gold needle-painted hood, Italian 16th C.; A. Sapelli. 500.00

568—Gold needle-painted velvet orphrey, Italian Renaissance; A. Villdres. 400.00

569—Two gold needle-painted apparels, Italian 16th C.; P. Berolzheimer. 700.00

570—Gold needle-painted boucle d'or sapphire velvet panel, Venetian 15th C.; L. J. O'Reilly. 650.00

571—Embroidered velvet border, Italian Renaissance; Bernet, agt. 330.00

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572—Gold-embroidered velvet border, Italian 16th C.; Mme. O. Ferraro. \$825.00

573—Embroidered velvet and brocade sefer torah parochet, Italian 18th C.; V. Benguiat. 320.00

574—Gold-embroidered silk cover, English 17th C.; Mme. O. Ferraro. 400.00

575—Embroidered velvet cover, Italian Renaissance; Bernet, agt. 310.00

576—Two gold needle-painted orphreys, Spanish 16th C.; Carvaloh Bros. 800.00

577—Drap d'or boucle velvet center, Venetian 15th C.; Mrs. F. Raineri. 800.00

578—Gold needle-painted velvet chasuble, Spanish Renaissance; Mme. O. Ferraro. 675.00

579—Gold needle-painted chasuble, Spanish Renaissance; P. Berolzheimer. 350.00

580—Gold needle-painted velvet chasuble, Italian Renaissance; A. Sapelli. 725.00

581—Gold needle-painted chasuble, Spanish Gothic; Mme. O. Ferraro. 1,350.00

583—Gold needle-painted chasuble, Italian Renaissance; Mme. O. Ferraro. 375.00

627—Two carved palisander torcheres, Sienese 16th C.; Seaman, agt. \$400.00

627A—Two carved palisander torcheres, Sienese 16th C.; Bernet, agt. 400.00

624—Tapestry walnut state chair, Florentine 16th C.; F. Luigi. 825.00

635—Needlework walnut wing chair, Louis XIII; Bernet, agt. 425.00

637—Vernis Martin doge's chair, Venetian 18th C.; A. Sapelli. 310.00

638—Needlework walnut state chair, Regence; Charles of London. 675.00

639—Needlework walnut armchair, Venetian 17th C.; L. J. O'Reilly. 360.00

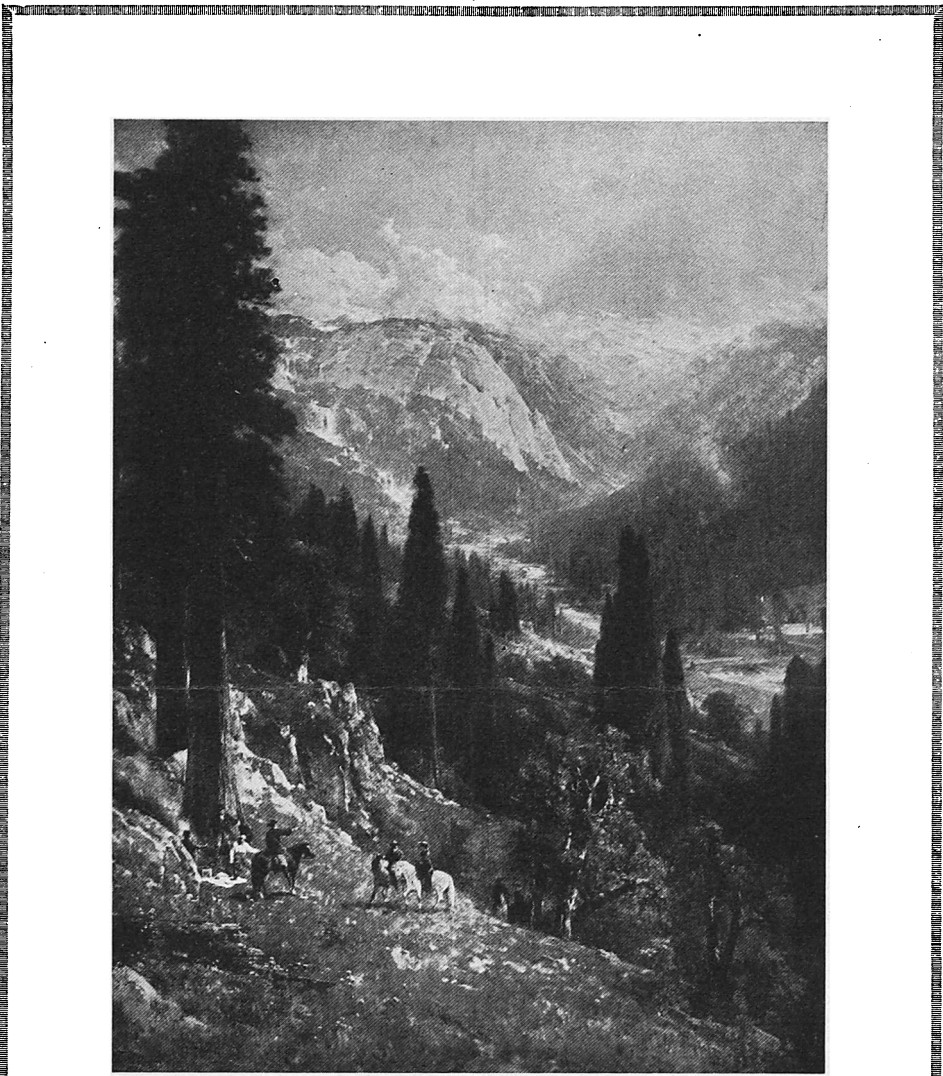
643—Embroidered carved and gilded fire screen, Marie Antoinette; A. Sapelli. 540.00

644—Mounted inlaid satinwood escritoire, Louis XVI; N. Cobianch. 320.00

645—Mounted inlaid tulipwood commode, Louis XV; Keller & Funaro. 1,450.00

650—Carved polychrome lacquer suite, Venetian, Louis XVI; P. W. French & Co. 775.00

651—Two polychrome carved console tables,



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584—Gold needle-painted dalmatie, Italian Renaissance; Mme. O. Ferraro. 525.00

585—Gold needle-painted velvet dalmatie, Italian 16th C.; Mme. O. Ferraro. 300.00

586—Botticelli green velvet altar frontal, Italian 16th C.; Mme. O. Ferraro. 400.00

587—Gold needle-painted dalmatie, Italian 16th C.; V. Benguiat. 350.00

588—Gold needle-painted cope, Italian Renaissance; Mrs. F. Raineri. 825.00

591—Gold needle-painted cope, Spanish 16th C.; Mrs. F. Raineri. 1,075.00

592—Gold needle-painted velvet cope, Italian Renaissance; Mr. McCarthy. 500.00

593—Gold needle-painted cope, Spanish Renaissance; Mrs. F. Raineri. 1,000.00

594—Gold needle-painted cope, Spanish 16th C.; Mme. O. Ferraro. 1,500.00

595—Gold needle-painted velvet cope, Italian 16th C.; Keller & Funaro. 650.00

598—Majolica faience water vase, Caffaggiolo 15th C.; Keller & Funaro. 360.00

600—Two capo di monte porcelain vases and covers, 18th C.; Keller & Funaro. 400.00

601—Saxe porcelain tea and coffee set, 18th C.; Keller & Funaro. 875.00

602—Mounted capo di monte group, 18th C.; A. Sapelli. 700.00

603—Two mounted porphyry vases, late Italian Renaissance; Bernet, agt. 480.00

604—Two mounted rock-crystal candlesticks, Venetian 16th C.; A. Sapelli. 1,400.00

605—Silver cruet and epergne, Italian 18th C.; Keller & Funaro. 340.00

606—Mounted porcelain chandelier, 18th C.; A. Sapelli. 825.00

607—Two gilded bronze appliques, Louis XVI; A. Sapelli. 1,200.00

608—Gilded bronze mantel clock, Louis XV; A. Sapelli. 550.00

609—Mounted porcelain mantel clock, Louis XV; Lionello Feriera. 2,700.00

610—Doccia porcelain bracket clock, 18th C.; Keller & Funaro. 725.00

611—Bronze wine vase, 5th C. B.C.; Lionella Periera. 1,000.00

613—Sculptured statuary marble bas-relief by Benvenuto Cellini; Mrs. F. Raineri. 950.00

614—Statuary marble bas-relief by Bandinelli; Lionello Periera. 1,875.00

615—Terra-cotta bas-relief, Florentine 16th C.; L. J. O'Reilly. 1,500.00

620—Carved walnut armchair, Italian 17th C.; Bernet, agt. 270.00

622—Two carved walnut armchairs, Venetian Louis XV; Bernet, agt. 360.00

Venetian, Louis XVI; P. W. French & Co. 380.00

652—Two carved and gilded console tables, Roman late 18th C.; P. W. French & Co. 460.00

653—Carved walnut needlework settee, Anne; P. W. French & Co. 2,150.00

654—Carved walnut needlework chair, Queen Anne; P. W. French & Co. 925.00

655—Carved walnut needlework chair, Queen Anne; P. W. French & Co. 850.00

656—Carved and gilded suite, Marie Antoinette; A. Sapelli. 500.00

657—Carved gilded and illuminated sedan chair; Venetian, Louis XV; Keller & Funaro. 725.00

669—Carved and gilded architectural frame, Tuscan 16th C.; Mrs. F. Raineri. 650.00

674—Gothic walnut chest; Northern Italian Early 15th C.; Mme. O. Ferraro. 1,300.00

676—Carved walnut cabinet, Florentine 16th C.; Charles of London. 1,025.00

678—"La Comtesse De Chastelard," Francois Boucher; Bernet, agt. 380.00

679—"Virgin and Child," Pietro Lorenzetti; Jos. Satinover. 1,000.00

680—Flemish Gothic tapestry panel 16th C.; Mrs. F. Raineri. 330.00

684—Gold needle-painted velvet lambrequin, Flemish-Gothic; Mme. O. Ferraro. 450.00

685—Needle-painted velvet hanging Florentine 16th C.; V. Benguiat. 500.00

686—Needlework panel, English Renaissance; Mrs. Friedman. 425.00

687—Tudor needlework panel, English Renaissance; Benj. Benguiat. 425.00

688—Petit point panel, Italian 18th C.; F. Luigi. 500.00

689—Petit and gros-point panel, French 17th C.; Mme. O. Ferraro. 1,600.00

690—Papal amethyst velvet baldachino, Italian 17th C.; A. Sapelli. 425.00

691—Gold-embroidered velvet baldachino, Italian 17th C.; L. J. O'Reilly. 425.00

692—Amethystine velvet baldachino, Italian 17th C.; A. Sapelli. 550.00

695—Renaissance tapestry, French 17th C.; J. Z. Noorian. 1,650.00

698—Allegorical Aubusson tapestry, 17th C.; F. Baumeister. 1,825.00

699—Aubusson tapestry, 18th C.; Mme. O. Ferraro. 450.00

700—Grotesque tapestry, Flemish Renaissance period; Mr. McCarthy. 2,700.00

701—Renaissance tapestry, Brussels, 16th C.; Mme. O. Ferraro. 4,000.00

704—Carved walnut stall, Italian 16th C.; M. A. Parisian. \$310.00

707—Carved walnut stall, Sienese, late 15th C.; A. Sapelli. 450.00

711—Venetian carved and gilded low-post bed, 16th C.; Samuels. 1,250.00

718—Forged iron sanctuary screen and gates, Italian 15th C.; Keller & Funaro. 2,350.00

Walpole Prints and Drawings

The Walpole Galleries.—Etchings, engravings and drawings the property of Mrs. Frank J. Sprague, Edgar C. Riebe, the estate of the late James Stillman and others, April 11, 12, 13. Total, \$7,149.50 for 309 items. A report of the sale on lots bringing \$100 or more.

49—"The Letter" (dry-point in colors), Mary Cassatt; Miss Grace Perkins. \$100.00

58—"The Toilet" (dry-point in colors), Mary Cassatt; Robert Hartshorne. 115.00

59—"Mother and Child" (dry-point in colors), Mary Cassatt; A. H. Harlow & Co. 115.00

60—"Mother and Child" (dry-point in colors), Mary Cassatt; A. H. Harlow & Co. 145.00

79—"Robert Burns" (mezzotint), Samuel Cousins; J. F. McGuire. 110.00

107—"The Rose-Window, Notre Dame" (etching), Hedley Fitton; Schwartz Gallery. 230.00

194—"New York from Weehawk" (aquatint in colors); Max Williams. 130.00

195—"New York from Heights Near Brooklyn" (aquatint in colors); Max Williams. 130.00

250—Original water color drawing by Thackeray (for "Book of Snobs"); H. S. Van Duzer. 110.00

251—Another; H. S. Van Duzer. 105.00

269—"The Lime-Burner" (etching), Whistler; David Bendan. 190.00

283—"Black Lion Wharf," Whistler; Frederick Keppel & Co. 205.00

301—"Auguste Strindberg" (etching), Zorn; H. G. Cohen. 165.00

303—"The Three Sisters" (etching), Zorn; private buyer. 120.00

306—"The Dance at Gopsmor" (etching), Zorn; private buyer. 100.00

Rasmundo Ruiz Collection

Clarke's Art Galleries.—Spanish antiques and textbooks collected by Senor Raimundo Ruiz, April 4-14. Total, \$221,536 for 2,012 items. A report of the sale on lots bringing \$250 or more:

278—Carved walnut table, early 16th C. Spanish; W. R. Hearst. \$375.00

309—Two red panneaux, Spanish early 16th C.; W. R. Hearst. 280.00

310—Two red panneaux, Spanish early 16th C.; W. R. Hearst. 260.00

985—Two carved walnut doors, Renaissance; Spanish Art Shop. 260.00

1052—Italian Triptych, Spanish 16th C.; George Nye. 275.00

1115—Two large paintings on wood, Spanish, late 15th C.; Mme. Farrara. 800.00

1129—Two carved marble columns, Hispano-Moresque, 12th C.; W. R. Hearst. 650.00

1146—Gilt copper bust of "A Virgin," Italian 15th C.; Spanish Art Shop. 1,800.00

1149—Red silk velvet and embroidered hood, Spanish early 16th C.; Prof. H. C. Beckwith. 300.00

1164—Carved oak table, Spanish 17th C.; H. H. Place. 475.00

1182—Small tapestry, Flemish 18th C.; Mrs. Keep. 375.00

1187—Gothic walnut chest, Spanish 15th C.; H. Fair. 525.00

1897—Six Spanish leather chairs, 17th C.; H. Place. 306.00

1921—Two Gothic limestone columns, 15th C.; W. R. Hearst. 2,200.00

1996—Carved wood polystych, Roman 13th C.; Spanish Art Shop. 850.00

2001—Six Spanish leather arm chairs, 17th C.; R. Lehne. 660.00

2003—Spanish table, 17th C.; W. R. Hearst. 300.00

2008—Spanish rug, late 16th C.; J. B. Thomas. 250.00

Auction Calendar

American Art Galleries, Madison Square South.—Spanish Art Treasures, on the afternoons of April 26, 27, 28, 29 and 30, and evening of Wednesday, April 27.—The Sidney G. Reilly Collection of Napoleonia; May 2-3, afternoons and evenings.

Anderson Galleries, Park Ave. and 59th St.—Americana, Sutcliffe, Cannan and others. April 26-27, afternoons.—Rare Books, estate of George D. Smith (Part VI), April 28-29, afternoons.—Paintings from the estate of William H. Cummings, April 29, evening.—Kozen Sato collection of Gold Brocades, Tapestries, Mongolian Rugs, etc., April 30, afternoon.—Library of O. A. Hawkins, of Richmond, Va., May 2-3, afternoons.

Walpole Galleries, 10 East 49th St.—Art objects collected by Madame Peshinger, with additions, April 23, afternoon and evening.

London Auctions

Christie, Manson & Woods, 8 King St., St. James Square.—The Morgan S. Williams collection of Arms & Armour, Early English Oak and Tapestry. April 26, 27 and 28 at 1 p.m. daily.

Sotheby, Wilkinson & Hodge, 34 and 35 New Bond St. W. 1.—Books, prints, autograph letters, relics and works of art relating to Napoleon I and the Island of St. Helena, collected by Dr. Silk and Field-Marshal Lord Grenfell. May 5 at 1 p.m.

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CHICAGO

The Art Institute is gorgeous and various this month with four one man shows, the international watercolor show and the annual exhibition of the Camera Club. All opened on April 15 to extend until May 15.

Nicholas Roerich, Russian, occupies the center of the stage with a stupendous collection of one hundred and seventy-four works in oils, tempera, and pastel.

Maurice Fromkes has the next largest display, numbering twenty examples of his beautifully decorative work. His still life and decorative compositions are exquisite and his portraits are convincing likenesses despite the fact that they have been first considered from the standpoint of design and color. He is sparkling fresh and vivacious as to view point, treatment and tone.

Harry I. Stickroth, in sharp contrast to the foregoing, is a classicist and academician, but a most discriminating one, renewing our respect for his school. The dignity and beauty of his work, its exquisite drawing and rich tonality bespeak great gifts under perfect cultivation, and lead to congratulations for the Institute school that such a man should be upon its staff as teacher of mural painting and decorative portraiture.

Abram Poole completes the list of exhibitors with a showing that is distinguished in every respect. His work is marked by an elegance and ease that tells of the aristocrat among painters. He is a decorative portraitist with a leaning toward the quaint and a grace and dignity that are delightful.

The International water color show is on the whole less interesting and impressive than many of the old annuals of American water color have been. It is, however, excessively "smart," reflecting the influence of "modernity." It is odd to note the rise and fall of fashions in art and to see how painters rush from one way of doing things to another. The water color shows are a better index of styles than any other.

The Camera Club show would indicate that even photographers have discarded the "photographic," for it is as a whole hazily off focus and poetic with the mystery of things not too clearly seen. Photography appears as a true artistic medium in the hands of these men of taste and insight who use it to convey moods and tenses as well as merely to record facts.

The ninth annual exhibition of the Chicago Society of Miniature Painters and an exhibition of paintings, water colors and decorations by Paul Thevenaz is being held at the Arts Club. The miniaturists have an exquisite group numbering sixty. Mr. Thevenaz is refreshing and buoyant with the spirit of youth and fun. His exhibition is not of finished work but of sketches for murals and of fragments of inspiration for larger works. He reflects the modern tendency, with an outcropping here and there of mischievous drollery.

A group of paintings has been invited from the Art Institute by Terra Haute, Ind., and Delaware, O.

The exhibition of Chicago artists under the auspices of the Progress Club at South Bend

will be on view for another fortnight. Something like a dozen works have been sold from this exhibition to citizens of South Bend.

Guy C. Wiggins, who is exhibiting in the galleries of Carson Pirie Scott & Co., made a visit to Chicago for the opening of his show and was welcomed enthusiastically by his many admirers here. Mr. Barrie gave a luncheon in his honor, at which many connoisseurs and collectors were present. Already six landscapes have been sold, including the Pennsylvania Academy picture, "The Passing Year." Mr. Barrie is making a name for doing things in a graceful and delightful manner, that will do much to encourage eastern men to exhibit here under his patronage.

The Anderson Galleries on Michigan avenue are devoting the next three weeks to a showing of early American historical portraits. There are several Stuarts, among them two Washingtons, besides works by Copley, Rembrandt Peale and Matthew Pratt.

Arthur Speak's exhibition occupies the first floor galleries at O'Brien's. He is a painter of grace and charm. The display numbers more than thirty examples.

—Evelyn Marie Stuart.

Memphis, Tenn.

One of the best exhibitions ever held at Brooks Memorial Art Gallery is now on display. The features are representative works by Irving R. Wiles, Childe Hassam, E. W. Redfield, Birge Harrison, Robert Spencer and Gardner Symonds, added to which are two splendid portraits by Cecelia Beaux and a self portrait of William M. Chase, owned by the Gallery, making a most interesting group of portraits and landscapes.

The north end of the gallery is given up to the annual local art exhibit from the schools and studios. The work from the public schools is a marked improvement over previous years, which is undoubtedly the result of the exhibitions held the past three years, of industrial art, textiles, etc., collected especially for the study of the art classes of the schools and clubs. These classes meet in the gallery, where special talks are given on the exhibits.

One of the recent gifts to the gallery is an original copy of "George Washington's Last Address in Petersburg, Va.," bound by Otto Zahn, local artist and book binder. Another gift is a beautiful miniature, on ivory, of Elizabeth Bankhead Barrett, by George Healy.

Rochester, N. Y.

A collection of oil paintings by John J. Ingles, principally scenes in and around Rochester, have been on exhibition at the Brodhead galleries.

There were several apple blossom subjects in the collection painted up the Genesee valley in the vicinity of York.

Besides orchards, wheatfields and cornfields, swirling streams and wooded hillsides are interestingly portrayed by Mr. Ingles. Two figure subjects added variety to the exhibition.

CALENDAR OF CURRENT EXHIBITIONS

Allied Artists of America, Fine Arts Galleries, 215 West 57th St.—Eighth annual exhibition to May 1, incl.

Anderson Galleries, Park Ave. and 59th St.—Modern Dutch Art and applied art, April 24-May 7, Daily, 10-6, Sundays, 2-5

Architectural League, New South Wing of the Metropolitan Museum—Annual exhibition, through April 30.

Arlington Galleries 274 Madison Ave.—Marines by Henry B. Snell, extended through May 2.

Arden Gallery, 599 Fifth Ave.—Exhibition of needlework by the Guild of Needle and Bobbin Crafts.

Babcock Galleries, 19 East 49th St.—Exhibition of Paintings by Wm. M. Sawyer and Helen Alton Sawyer, April 25-May 4.

Brown-Robertson Galleries, 415 Madison Ave.—Paintings of Spain and monotypes in color by William Sanger, through April 24.

Brooklyn Museum, Eastern Parkway (Seventh Avenue Subway Station at Museum)—Collection of the late Robert W. W. Paterson; English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art, pottery, glass, figurines.—Kelejian Collection of Modern French Paintings, through April 1-24.

Brunner Galleries, 43 East 57th St.—Exhibition of paintings by Charles and Maurice Frendergast, through April 23.

Connecticut Academy of Fine Arts, Annex, Wadsworth Athenaeum, Hartford, Conn. Second annual exhibition (oils and sculpture), through May 1.

Daniel Gallery, 2 West 47th St.—Water colors by John Marin.

Densden Galleries, 45 West 44th St.—Selected paintings by American and foreign artists; paintings by Chagrin.

Ehrlich Galleries, 707 Fifth Ave.—Paintings by Pannini; flower pictures, through April 25.

Ferargli Galleries, 607 Fifth Ave.—Paintings by William L. Carrigan, sculpture by Laura Garden Fraser, until May 1.

Folsom Galleries, 104 West 57th St.—Portraits, landscapes and genres by Truman E. Fassett, through April 26.

Grolier Club, 47 East 60th St.—Guild of Book Workers, through April 30.

Genthe (Arnold) Studio, 709 Fifth Ave.—Exhibition of photographs, "Pictures of the Dance," to April 25.

Hanfstaeigl Galleries, 153 West 57th St.—Exhibition of paintings of interiors by Elizabeth Weber-Fueloep, to May 1.

Hotel Bossert, Montague and Hicks Sts., Brooklyn.—Paintings by Arthur W. Emmerson.

Harlow Gallery, 712 Fifth Ave.—Exhibition of big game pictures by Carl Runzius.

Hispanic Museum, 156th St., Broadway.—Spanish works of art, El Greco, Velasquez, Goya.

John Levy Galleries 559 Fifth Ave.—Paintings of field dogs by Percival Rosseau, through April 30.

Keppel & Co., 4 East 39th St.—Etchings by Alphonse Legros, to April 26.

Kennedy Galleries, 613 Fifth Ave.—Original etchings by Alphonse Legros, through April.

Kingore Galleries, 668 Fifth Ave.—Paintings of Tahitian subjects by George Biddle, through April 30.

Kraushaar Galleries, 680 Fifth Ave.—Faintings by John Sloan, through April.

Little Gallery, 4 East 48th St.—Decorative flower paintings by Maud Mason, through April.

Lowenbein Gallery, 57 East 59th St.—Modern paintings by Dutch masters.

Montross Galleries, 550 Fifth Ave.—Group of American painters, beginning April 25.

Macheth Galleries, 450 Fifth Ave.—Memorial Exhibition of works by J. Francis Murphy, to May 7.

Metropolitan Museum, Central Park at 82nd St.—From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Milch Galleries, 108 West 57th St.—New England landscapes by Willard L. Metcalf to April 30.

Paintings by Edith C. Phelps.

Montague Flag Gallery, 42 East 57th St.—Exhibition of decorative paintings, to April 30.

Montclair Art Association, Montclair, N.J.—Water colors by George Inness, through April.

National Arts Club, 15 Gramercy Park—"Old Prints Show."

National Revival of Industrial Arts, 816 Fifth Ave.—Bronzes by P. Troubetzky. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.

N. Y. Public Library, Fifth Ave. and 42nd St.—Stuart Gallery, "Paris in Prints," pictures of old and new Paris, through April.

New York School of Applied Design—Portraits in wax bas-relief by Ethel Munday, to April 30.

Parish-Watson Co., Inc., Fifth Ave at 46th St.—Special exhibition of Early Chinese Art, including Old Chinese Porcelain.

Pen and Brush Club, 134 E. 19th St.—Pictures in any medium, through April.

Ralston Galleries, 12 East 48th St.—Paintings of Barbizon School, English portraits of XVIII C.

Reeve (Ethel A.) Studios, 17 East 49th St.—Landscapes and small sculptures by Elizabeth S. Theobald and Samuel Theobald, Jr., to April 30.

Reinhardt Galleries, 606 Fifth Ave.—Exhibition of portraits by Julius Rolshoven, to April 30.

Schuyler School, 236 East 57th St.—Mural decoration by Charles Basing.

Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.

Societe Anonyme, Inc., 19 East 47th St.—Paintings by Dorothea Dreier. Modern Art Reference Library. Monday, from 2 to 6; Saturday, 10 to 6; other days except Sunday, 11 to 5:30.

Miss Swift's Gallery, 11 East 55th St.—Portraits in crayon and sanguine by Demetrius Trifillis.

Ship Model Society, Fine Arts Building, 215 West 57th St.—First annual exhibition of ship models, paintings and engravings.

Touchstone Galleries, 11 West 49th St.—Pictorial photographs by Edward Dickson; group of paintings, through April 23.

Wildenstein Galleries, 647 Fifth Ave.—Sculptures by Arthur Lee; paintings of Rocky Mountain National Park and Montauk, L. I., by Francis Newton, through April.

Whitney Studio Club, 147 West 4th St.—Members exhibition, paintings by Stewart Davis and Torres Garcia, to May 16.

Woolf (Catherine Lorillard) Art Club, 802 Broadway.—Annual exhibition of members' work, to May 15; 4:30-6 P. M. daily.

Willow Brook Co., 9 East 47th St.—Paintings by Eliza Buffington.

Howard Young Galleries, 620 Fifth Ave.—Faintings by Charles C. Curran.

M. de Zayas Gallery, 549 Fifth Ave.—Paintings and water colors by Arthur B. Davies.

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